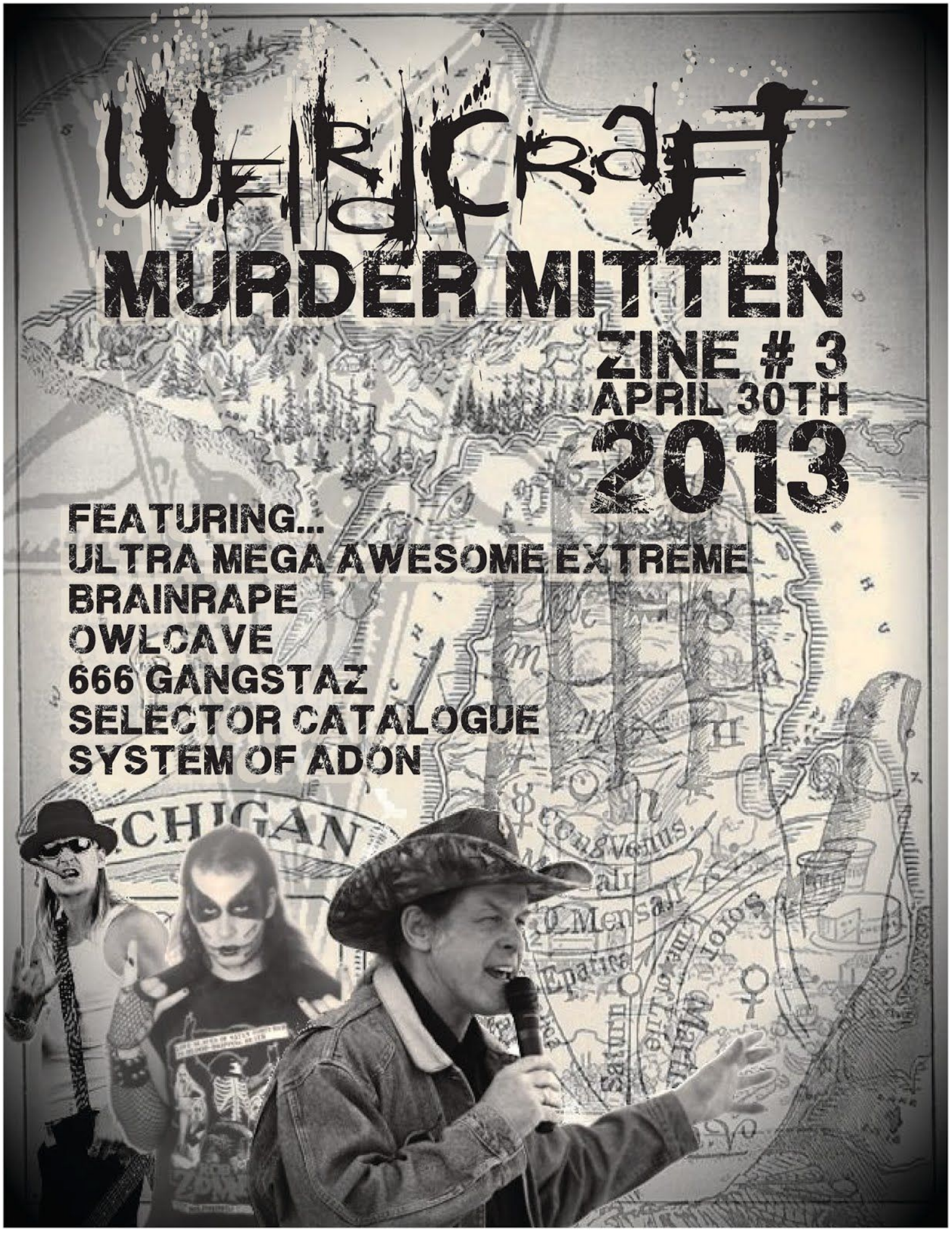
WEIRDCRAFT

MURDER MITTEN

ZINE # 3
APRIL 30TH
2013

FEATURING...
ULTRA MEGA AWESOME EXTREME
BRAINRAPE
OWLCAVE
666 GANGSTAZ
SELECTOR CATALOGUE
SYSTEM OF ADON



♈ Aries

Aries (March21-April19)

You think you run it all. You think you can tell people what to do. You play innocent but we all know you're a known liar. Your time will come, and it's coming down fast, just like helter skelter.

♉ Thaurus

Taurus (April20-May20)

A dark cloud seems to follow you wherever you go. Your life sucks. Before you get too used to the warm weather, you might consider taking your own life. It's either that or suffering for the rest of your days. It's your choice, choose wisely!

♊ Gemini

Gemini (May21-June21)

You masterbate more than than the average pervert. I'm suprised you haven't pulled the head off it. Cut down on friction by using lubrication, or else your shaft will get burnt up.

♋ Cancer

Cancer (June 22-July22)

You should have died last month. Maybe you saw our warning and went to a doctor. Good for you. You're still going to die. There is no cure for the sickness that is your existance. You dying is one step further in saving the planet.

♌ Leo

Leo (July23-August22)

No one has caught you yet. Good job! You must really know how to dispose of your garbage. If you get really bored this month, take out every scorpio that you come across.

♍ Virgo

Virgo (August23-September22)

You are such a slut. You should go find a Gemini this month, and give them cold sores on their mouths and genital areas. No need to get treated, share the love. Your sexual addiction should be used to infect the population, not increase it.

♎ Libra

Libra (September23-October22)

You are too moody. You should lighten up, or shove a tampon in your snatch. Crying and bitching gets you nowhere. No one wants to hang out with someone who's unstable.

♏ Scorpius

Scorpio (October23-November21)

Watch who you talk to, because it's not who you think it is. The things you do and say, will come back to haunt you. If you keep doing what you do, everything will fall apart right in front of you.

♐ Sagittarius

Sagittarius (November22-December21)

So you think you're a big shot? Think again. Numbers don't lie. Many people pity you, but not many people respect you. You can try all you want to not be a clone, but that's exactly what you are.

♑ Capricornus

Capricorn (December22-January19)

So, you're a "real" occultist. Maybe you should look deeper into reality, and the light will come to you... you are a fucking delusional moron. Perform seppuku with your athame.

♒ Aquarius

Aquarius (January20-February18)

Things will get better when you crush your enemies. If need be, stock up on various weapons, and carry them around at all times. You may need it soon! Do not be afraid to express your inner maniac!

♓ Pisces

Pisces (February19-March20)

Your genitals smell like rotted carp. Spray some axe down there, or for fuck's sake, take a fucking shower, in something other than lake water. Seriously, you smell.

BLASPHEMILY CIRCUS

pick your own blasphemous caption!

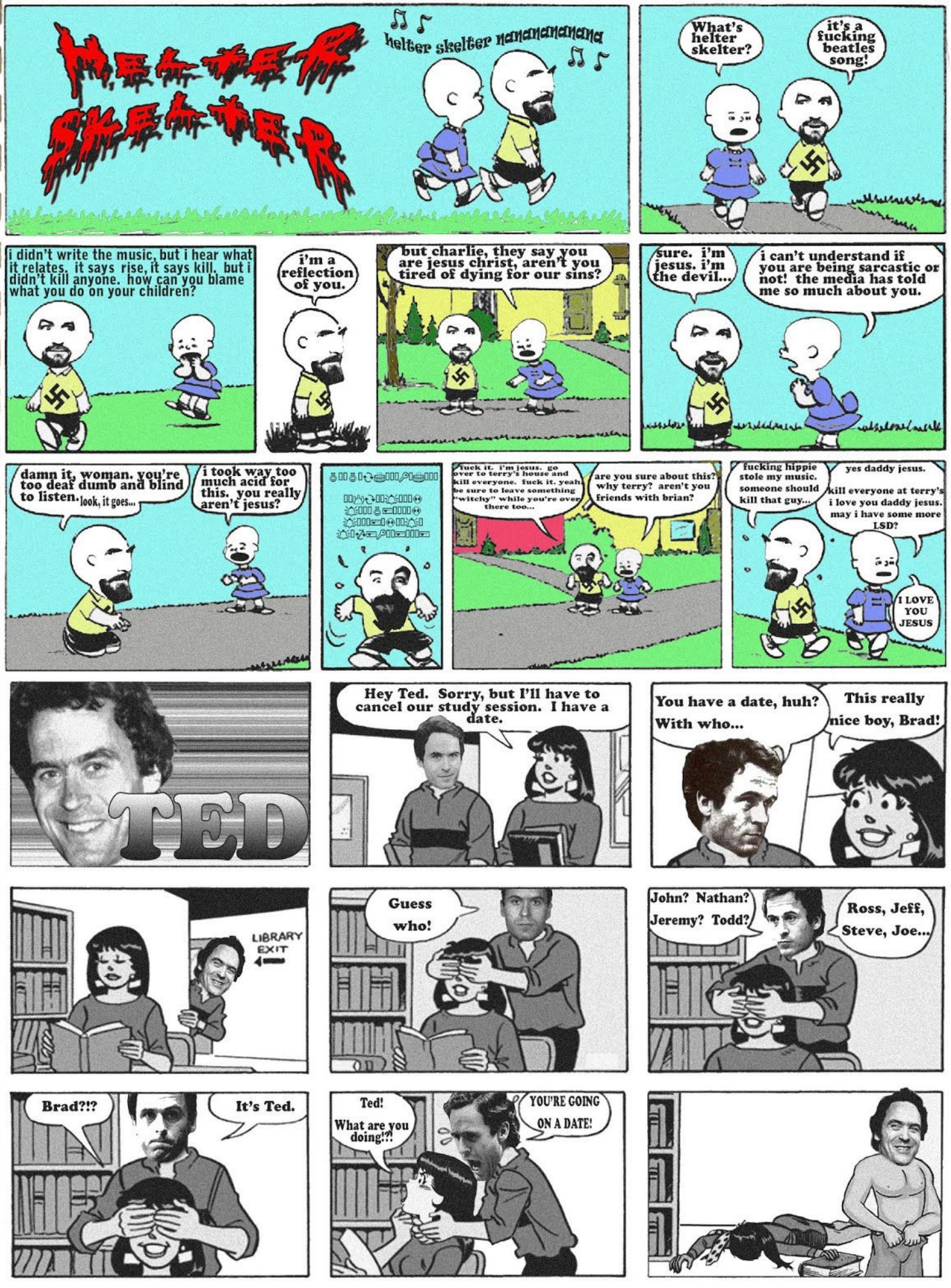
How come Billy gets to be baptized in the Holy-water from your God-Stick, but I just get normal water?

Can I have communion wine like when you tutor us in Sunday School?

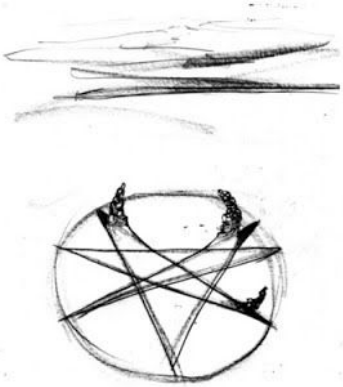
Pull my finger!

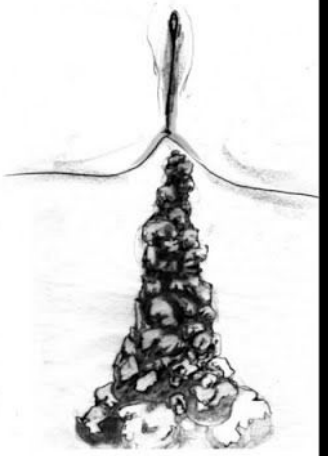
How come you let mommy call you "Father" but make Billy call you "Daddy"?

Silly little boy lover! It was I who poisoned the Christ-Cake at last Sunday's bake sale! Satan shall bathe in your blood and condition his pubic hair with your spinal fluid. Your crucifix is as impotent as your whithered old pedophile genitals. You belong to the beast, yet masquerade in sheep's cloth!


helter skelter nananananana
What's helter skelter?
it's a fucking beatles song!
i didn't write the music, but i hear what it relates. it says rise, it says kill. but i didn't kill anyone. how can you blame what you do on your children?
i'm a reflection of you.
but charlie, they say you are jesus christ, aren't you tired of dying for our sins?
sure. i'm jesus. i'm the devil...
i can't understand if you are being sarcastic or not! the media has told me so much about you.
damn it, woman. you're too deaf dumb and blind to listen.
look, it goes...
i took way too much acid for this. you really aren't jesus?
fuck it. i'm jesus. go over to terry's house and kill everyone. fuck it. yeah, be sure to leave something "witchy" while you're over there too...
are you sure about this? why terry? aren't you friends with brian?
fucking hippie stole my music. someone should kill that guy...
yes daddy jesus. kill everyone at terry's i love you daddy jesus. may i have some more LSD?
I LOVE YOU JESUS
TED
Hey Ted. Sorry, but I'll have to cancel our study session. I have a date.
You have a date, huh? With who...
This really nice boy, Brad!
LIBRARY EXIT
Guess who!
John? Nathan? Jeremy? Todd?
Ross, Jeff, Steve, Joe...
Brad?!?
It's Ted.
Ted! What are you doing!?!
YOU'RE GOING ON A DATE!

the birth of earthly erection

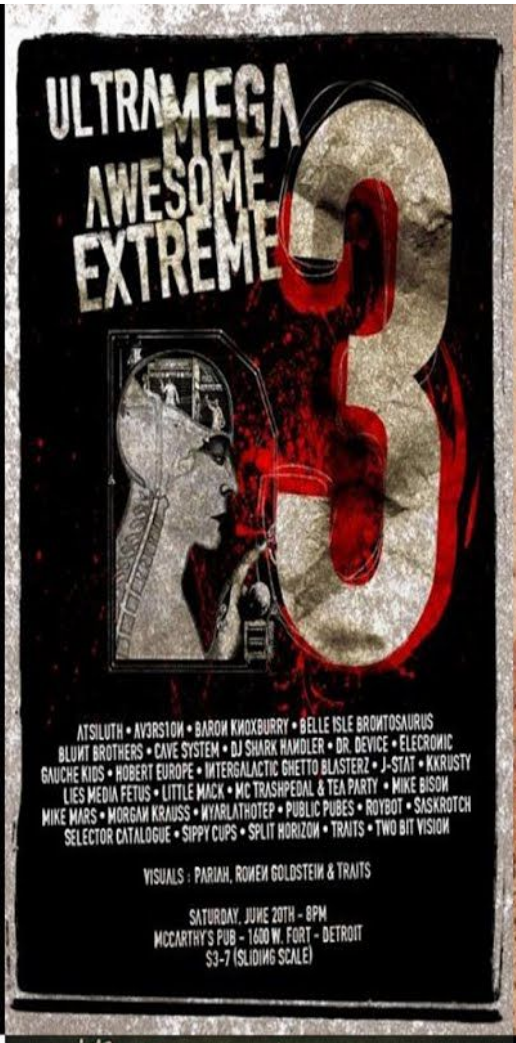


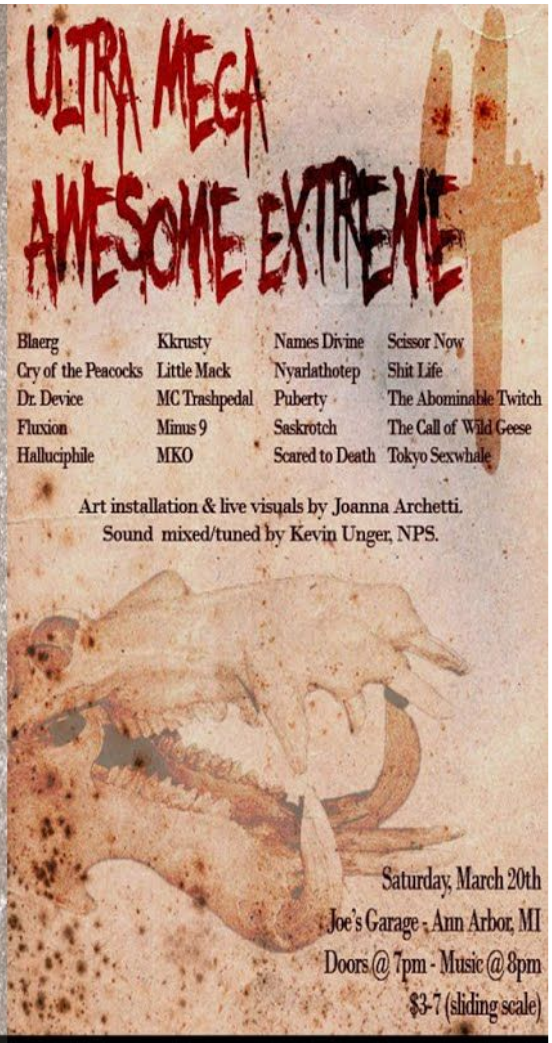


to the earth ,
my flesh forever be,
gush forth my tears,
give birth to unsettled seas,
my skin to sand,
my bone to stone,
my lungs to wind,
the human heart enthroned,
my words be scattered ,
to lands silent and still,
burn forever onward,
burn as natures will,
may trees sprout from my words,
spoken but unheard,
may this tree bear fruit for two.

stagseed

ULTRA MEGA 2
AWESOME EXTREME
BREAKCORE/NOISE/IDM/EXPERIMENTAL ELECTRONICS
FROM THE GUT
WWW.FROMTHEGUT.ORG
1531 WINDER - 2ND
EASTERN MARKET, DETROIT
FRIDAY, SEPTEMBER 29TH - 9PM - FREE ADMISSION!!


ULTRA MEGA AWESOME EXTREME 3
ATSILUTH • AV3RS1ON • BARON KNOXBURRY • BELLE ISLE BRONTOSAURUS
BLUNT BROTHERS • CAVE SYSTEM • DJ SHARK HANDLER • DR. DEVICE • ELECROMIC
GAUCHE KIDS • HOBERT EUROPE • INTERGALACTIC GHETTO BLASTERZ • J-STAT • KKRUSTY
LIES MEDIA FETUS • LITTLE MACK • MC TRASHPEDAL & TEA PARTY • MIKE BISON
MIKE MARS • MORGAN KRAUSS • MYARLATHOTEP • PUBLIC PUBES • ROYBOT • SASKROTCH
SELECTOR CATALOGUE • SIPPY CUPS • SPLIT HORIZON • TRAITS • TWO BIT VISION
VISUALS : PARIAH, ROWEN GOLDSTEIN & TRAITS
SATURDAY, JUNE 20TH - 8PM
MCCARTHY'S PUB - 1600 W. FORT - DETROIT
$3-7 (SLIDING SCALE)


ULTRA MEGA AWESOME EXTREME 4
Blaerg
Cry of the Peacocks
Dr. Device
Fluxion
Halluciphile
Kkrusty
Little Mack
MC Trashpedal
Mimus 9
MKO
Names Divine
Nyarlathotep
Puberty
Saskrotch
Scared to Death
Scissor Now
Shit Life
The Abominable Twitch
The Call of Wild Geese
Tokyo Sexwhale
Art installation & live visuals by Joanna Archetti.
Sound mixed/tuned by Kevin Unger, NPS.
Saturday, March 20th
Joe's Garage - Ann Arbor, MI
Doors @ 7pm - Music @ 8pm
$3-7 (sliding scale)

ULTRA MEGA AWESOME EXTREME
BREAKCORE/NOISE/IDM/EXPERIMENTAL ELECTRONICS
FUSE-INDETROIT CLOSING AFTER PARTY BLOWOUT EXTRAVAGANZA
MONDAY MAY 30TH 9PM - 4AM FREE ADMISSION (2$ DONATION APPRECIATED)
INFO : 248-591-0452

ULTRA MEGA AWESOME EXTREME
20 MINUTE SETS FROM 14 INSANE (LOCAL + TOURING) ACTS
All Killer, No Filler!
BUBBLEGUM OCTOPUS (NJ) hyper chip-grind wizardry
DJ IMMOLATION (OH) take-no-prisoners gabber
LITTLE MACK (MI) psychedelic breakcore
KKRUSTY (IL) gameboy dance explosion
DR. DEVICE (MI) prog metal masters
THE ABOMINABLE TWITCH (IL) move over Aphex Twin!
PUBLIC PUBES (MI) electro R&B for perverts
ROBERT INHUMAN (OH) ex-Realicide gabber punk
SASKROTCH (IL) the king of chip-break
SCISSOR NOW! (MI) prog punk supergroup
SELECTOR CATALOGUE (MI) midwest breakcore represent
TERMINAL GIRLS (MI) weird raw synth punk
YATAGARASU (TX) circuit bent nintendo punk
PERFORMANCE ADVERTISING (MI) wanna dance?
SATURDAY APRIL 16TH
@ THE TRUMBULLPLEX
4210 TRUMBULL ST.
DETROIT, MI
DOORS: 8:30PM
MUSIC: 9PM
$5-10 (SLIDING SCALE)
Transformed space w/ art by Gwen McKay
Live projections by OktoRed Sound provided by From the Gut Soundsystem

UMAF
ULTRA MEGA AWESOME EXTREME
20 MINUTE SETS FROM 12 INSANE (LOCAL AND TOURING) LIVE ACTS!
All killer! No filler!
FULLY TRANSFORMED SPACE & LIVE VIDEO PROJECTIONS BY LOCAL ARTIST DORA DIASPORA
Baconhanger (IL) Occult-Themed Breakcore
Bubblegum Octopus (NJ) Spazzpop Picothrash Tweegrind
CCDM (IL) Amigacore
Crochetcatpause (MI) Electro Janky Junk Punk
Detroit Party Marching Band (MI) Power of the Un-Amplified Horn
Doctor Striker (MI) Progressive Power Pop
Ghoulie (MI) Grimy Soul
KKrusty (IL) Gameboy Chiptune
Nikola Whallon (MI) Party on the Dance Floor
Saskrotch (IL) King of Chipbreak
Trabajabamos (MI) A2 Dance Punk
Watabou (MI) Positive Electronics
Saturday, April 21st
@The Trumbullplex
4210 Trumbull St. Detroit, MI
Doors: 8:30PM
Music: 9PM
$5-10 (Sliding Scale)

ERIC STEPHENSON: Musician and longtime Detroit/Ann Arbor local music organizer talks about his experience as a promoter, living the lifestyle of an artist, and the future of Michigan's weirdo music scene.

ULTRA MEGA AWESOME EXTREME

The first UMAE was in 2005, with the From The Gut guys from Detroit. It was a DEMF after party. We've had Blaerg, 0+0=0, Saskrotch, and Kkrusty play ...we've had a lot of people play. It's started off more of a local thing. I had been going to a lot of shows and I met a lot of people who were making weird music and stuff but they weren't really getting chances to play, but I thought "there's a lot of interesting people making cool music and they should get a shot, and they should have a really good event where they can show what they are made of. So I talked to Matt, Paul, and Heather who were running the space at the time, and I was like "What do you think about me taking a shot at throwing a show?" They thought about it for a little bit, and they said okay. "So how about a DEMF after party?" and they said "That sounds ambitious." So we tried it. The first one I thought was kind of a shit show, which was the first time I've ever thrown a party. I was like, "I'll take a go at it." That's how I've operated; I think "I'm going to try this." And I take a wild leap into something I'm completely unprepared for. Sometimes it's really cool, or at least interesting, and sometimes I'm really disappointed with stuff but Ultra Mega 1 was cool. It was just really unorganized. I was totally an amateur then. We had 18 bands and at least 150 people were there.

Ultra Mega 2 had closer to 300-350 people, that was a fucking train wreck. I ended up crying that night. It was my 25th birthday party. Everyone was like, "why don't you do another Ultra Mega?" And I was like, "yeah I guess." I thought, "I'm going to do this as my birthday party, because no one's going to throw me a birthday party, so I might as well throw my own." I had 30 people play that. I had this crazy idea when they showed up there was a signup sheet for timeslots, it was kind of "first come, first serve" and some people showed up late and it just turned into this big ordeal. Throughout the night there were performers getting salty about when they were going to play and they wanted to switch with somebody else, people were butting heads with each other and they were mostly coming to me and whining. I'm just like "Fuck. This is my birthday party." I was overwhelmed. I went outside and had a good baby moment, and then I came back in and went down with the ship. There were a lot of people there and everyone had fun but it was just kind of crazy that I was the only person responsible for it. The third run had similar results and by the fourth, I was like "I got to be more realistic about this." Then 4, 5, and 6 were pretty spot on. I learned from my mistakes. People really like these parties and they want to come to it, and I want to at least have some of the fun other people are having. In order to do that I had to get my shit together, and I had to ask for help from my friends. At that point I began working on other events and projects that involve larger groups of people, and I thought "things are a lot more efficient this way; maybe I should try to make Ultra Mega something more like that."

[Far House] has been in this months long transitional phase, where most of our core members aside from myself have moved out and I've found new housemates and we just moved our sound system to the basement and we just had a minor fire here... so it's just been really hectic. I haven't been able to focus on [Ultra Mega] or really wanted to. The point of Ultra Mega 6 was to do it awesome, of course, but also involve Travis [Watabou] and I wanted to pass it on to him and have him do 7 with a little bit of my guidance. He's been super busy trying to plan multiple tours and he's been working on an album with Bubblegum Octopus, so he hasn't been able to focus on it. So, I was like "that's fine. So if he doesn't have the energy for it right now, I don't know if we should do it right now anyway." So fuck it, you know. It's okay. There doesn't have to be an Ultra Mega 7, or at least there doesn't have to be this year, or there necessarily doesn't have to ever be one. As far as I'm concerned, I'm done with it.

I'm still carrying the spirit of it though. I'm doing these things now with Vince and Chris from Crochetcatpause and with Travis [Watabou] and we have these new series of events, which is basically "Ultra Mega Awesome Extreme" but just different. We're still doing the really fast paced sets, decorations, and art installations. But we're also incorporating this weird, surrealist story, or conspiracy, that's about Milk Duds and how they are a threat to humanity. There's a battle between both sides to rid the planet of them, and to keep them in circulation. There was "Code Name: Dracula" that we did in October [2012], and that was really strange. We had a rebel group, The People's Dud Alliance, who wanted to keep Milk Duds at events. They have an unofficial mascot, "Milk Dud Man" who says "there will be Milk Duds wherever the fuck I want them." Then there is the North American Anti-Dud Coalition, that is the secret police that regulate Milk Duds, contain Milk Dud users, and confiscate Milk Duds. Then there is Dracula, who can't chew them because he has fangs, so he doesn't like them anywhere in sight. We had 12 people play in a warehouse, and decorated it all spooky. We had vampire movies showing on the wall. When people came in they got interrogated about Milk Duds, some people got detained for bringing them. Some people got pulled aside from the rebel group and were given Milk Duds. There were Milk Duds hidden throughout the venue. There was a wrestling match between Dracula and Milk Dud Man, and people were being thrown into a place called Dudtanamo Bay. It was really weird, but was also a really exciting concert.

It had an improvised performance art thing going on, so we're continuing that on the 6th of July in Detroit with an event called "Code Name: America". It's going to be an overblown celebration of 4th of July. The story for it is, at Code Name: Dracula, Milk Dud Man beat Dracula at the wrestling match. Dracula was defeated. The North American Anti-Dud Coalition failed to regulate Milk Duds. Now the People's Dud Alliance is considered a bio-terrorist organization. So Barack Obama is failing to bring these guys to justice so Mitt Romney has assumed office. President Romney has now called upon all of America's patriots to take a stand against the People's Dud Alliance to rid our pure American soil of Milk Duds. What better way to do it than to have a big showdown at this crazy concert event? So we're going to be setting up a Kim Jong Il temple type thing but for Mitt Romney for Romney worship, a Church of Romney. We're talking about having a barbeque with some really cocky turbo patriot guy who insults people while he's making them hamburgers and hotdogs. There will be "celebrities" and "historical figures" and made up historical figures that tell tall tales about how America rose to be what it is and came to power. We'll do reenactments of things that didn't actually happen, create made up long standing traditions. Things that are assumed people do traditionally for the 4th of July but don't actually do but have people act like it's something that's been part of their lives forever. Spiked freedom punch. Making an art installation that people assemble an American flag out of beer cans. Beer girls that are really guys in short shorts handing out beers or selling them. Have a dance crew do a routine. Build an "Americannon" that shoots fireworks. Amateur wrestling. "Patriot's discount" so like the event is $50 but you get in for $3 with a "Patriot's Discount" but you have to prove your loyalty. A villain called "Osama Bin Caramel". The return of Milk Dud Man. People Shaming Barack Obama. Kid Rock karaoke. ... and a Patriot Puppet show. But then also having 12 people perform. This is going to be an all day thing. So there's going to be music going on, and between sets there are going to be weird historical reenactments, all sorts of misleading stuff and just blind worship of Mitt Romney and America. And sometime between when the day starts and ends there's going to be this buildup, a conflict between the two groups, and then we're going to have to take 'em down. We got to get these Milk Duds outta here. So Ultra Mega may not be something that's happening now, but I'm trying to do something that still has a bunch of weird music and gets my friends to play a really interesting show, but take it to a different level so it's more like a performance interaction thing, or a social experiment. Not so much of a commentary, but more like something that's just surreal. Something weird to experience. People remember Ultra Mega as being this really intense thing that everyone goes to and they get pretty krunk and they experience crazy music and they go all out, but I want to make something that is memorable for maybe still those reasons, but for different ones. This [code name: America] is going to be at a place called "The Halfway House" in Detroit that hosts a lot of punk and metal and grindcore shows. This event will feature 4 (so far) performers who've played Ultra Mega before.

I'm also in the process of planning a four day festival here in Ann Arbor that we did two years ago, but want to do again called "Seize the Week" that's more inclusive and less bad rep than "Punk Week" that's been a long standing Ann Arbor thing. We're talking about doing everything from a concert on boats on the river to scavenger hunts and costumed critical mass bike rides, generator shows under train bridges... it's going to be a lot of different things. It's going to go on all day for four days. It's going to be exhausting but totally worth it.

It helps that I'm not a student or don't have a serious career. I don't have a lot of awesome resume stuff going on, so I decided to develop my life into this until I decide to do something different. Far House was an idea that started four years ago with the idea that we'd have a bunch of likeminded people live together and we found a house that was relatively inexpensive to rent, especially if it was divided among 6-7 people. The idea was that likeminded people could live in the same space and draw off of each other and work together and because of how inexpensive it is people wouldn't have to be super career oriented or workaholics. They'd have more time to explore the things they are passionate about, which is why they want to live here in the first place. So I don't have to work a full time job or anything like that. My rent is really cheap and it's because I keep this house filled with really cool people. So if anyone is dedicated to devoting their time to things they give a shit about they should make a compromise in their living situation. I wouldn't even call it a compromise because I love the people I live with and this house has a lot of character. So find a group of friends who want to live together and want more free time and say "hey, let's rent a house together". Just make enough to make ends meet and don't worry about the rest. If people are okay with that, cool. If not, start the house yourself and live with people who work a lot. Having shows here makes my life more interesting and fulfilling. The money we make from shows here never goes to the house, and never has. It goes back to the artists every time - except for that one party called "Toothapalooza" where I raised money to get a new tooth. But they money has always gone to out of town artists. If anything, having shows here gives me more experience at throwing shows so when I do something bigger I have a better feel for things. Far House has served as a "proving ground". People come here and they play, and if they are good and exciting I'll ask them to play one of the bigger shows.

I got some new music equipment around Christmas and I've noodle with it a little, but I've put a call for people to send me a bunch of instrumentals, which already ended. I've got a bunch of submissions and I'm going to write a bunch of songs, some things have song structure and I'm going to sing on that. Halluciphile sent me some really interesting live noise bits I'm going cut up and do some monologues over for intros, outros and intermissions. There will be another album hopefully out by the end of the year, hopefully over summer if I can focus, but right now there's a lot going on. I have a lot of different influences and I just want to explore all the things the influences me, but a lot of [my music] has a lot to do with what equipment I have access to at the time. Sometimes I feel more inspired to make computer music than organic music, and then sometimes it's the other way around. I'll sit down and say "I'm going to write a hip hop song" and I'll make a rock song. "I'm going to write a pop song" and it turns out to be IDM or something. So there's a lot of unexpected things like "oh shit, I don't have a guitar right now". But then there's another part of me that's wants to believe that people actually pay attention to the music that I'm making, so I'm like "do I want to keep making music that sounds like this same stuff" or do I want to not be pigeon holed and be this changing artist or something. I get this strange feeling sometimes like people are actually listening. [laughs] Right now I feel like writing pop songs or an R&B album. Honestly, what I really want to do right now is make an R&B record. I would sing my fucking ass off. Right now I have some instrumentals, some of them are electro punk or something, some are more industrial sounding, and some are more straight up punky. There are about 10 of them, they are all pretty neat, and so I'm going to sing on those. I don't feel really inspired musically, but I do want to sing. It's almost like a compilation. Like in commercial pop records where someone like Brittany Spears has a different producer on each track, why can't that be applied to weirdo music? It can, and it's going to be. I like giving people control of my music, also because I'm feeling kind of lazy musically and I want to sing and it's a mutually beneficial thing that will be a lot of fun.

Eric's tips on throwing events:
Make sure you have all your ducks in a row.
Make sure everyone who is involved is aware of everything that is happening, even if it's not important to them. They should probably know it.
Create a Facebook planning group where everyone can be part of the entire discussion. Everyone involved in: the lineup, the flier, the venue... everyone (including artists know everything). Communicate what you expect of them, and what they expect of you.
Communication and making sure everyone has the same information is key.
Take time ahead to plan it. Take 4 months if you need to, to make sure everything is solidified.
Have a reliable space. Have a reliable sound system and people to run it.
Make sure all payment negotiations are talked about beforehand.
Work with a budget that you are comfortable with.
Have people to run the door, do merch, set up people, clean up people, and people to communicate to the crowd to tell them what's going on.
Have designated areas.
Promotion: social networking, clever video fliers. Flier places. Make sure everyone involved is also promoting. Everyone involved should be inclined to promote.
Don't work with jerks, work with people with integrity who treat others well and take their job seriously.
Get radio advertisements: local college stations have websites/contact emails, and have event listings. Email them, and tell them about your event. Public access TV is good too, as long as your video is within their guidelines.

SELECTOR CATALOGUE

WC: How did you get into making breakcore and other forms of cut-up aggressive music ? what were some of your influences ?

SC:In 1998 I got a copy of Acid Music 1.0 and Wavelab Lite which I think came free with something else. Until then I had only used Mixman Studio Pro and Rebirth which are both horrible programs for beat slicing. Todd(666 Gangstaz) was the first person to tell me about Squarepusher back then. So I was listening to Aphex Twin and Squarepusher and Plug a lot. I also liked Atari Teenage Riot although at the time I didn't make a connection between them and what was going on with IDM. 1.8.7. on Jungle Sky was also a huge influence on me especially the album "When Worlds Collide".

Addict Records and Low Res Records formed right around that time but I didn't know anything about it. I searched for anything I could find that sounded like Squarepusher and ended up with a bunch of Ragga Jungle records. Rewind Records was local to Ann Arbor so I bought all those vinyls before Soundmurderer and SK-1 got signed to Rephlex. I think it was 2002 when I found out about Low Res in Detroit, when I discovered the records in Threads. They had already released ten vinyls by then. I have to admit the first Breakcore album that ever hit my ears was 7 Sevens.med by Venetian Snares on Low Res. It was a total holy shit moment at the listening station in the record store, especially after listening when I looked at the label and noticed it was released locally. All of the records on Low Res heavily influenced me and still do because they still release great music.

The first "Breakcore" track I made was "Amen Bitch" so that was probably 2002 but I was cutting stuff up and making weird IDM before that. My friend Seth who was into Industrial and IDM would make tracks and burn them on CDs to bring into High School. I would burn my stuff and bring it in for him to hear and we would bounce ideas off each other. I think that was really good for me because almost no one I knew was actively making stuff like that. He goes by Quantum Anomaly now but he's on the first Reject Record as Uchuuhikoushi. Another artist who pushed me in a similar way is Blaerg. Whenever we would trade music it was like "Shit, I need to put more work into my drum programming". Check out "Everything was Altered" and you'll know what I'm talking about.

WC: Ive always thought Detroit (and anne arbor) to be hotbeds of these sorts of genres what were some of the early Detroit events that got you into it and how do you think the "scene" is there now ?

SC:The idea of Ann Arbor as a hot spot is hilarious but there was some pretty cool stuff that happened here. The Bassment was a fun place for Breakcore house parties and Far House has had some good ones too. The best thing that happened in Ann Arbor was Ultra Mega Awesome Extreme 4, even if it did get busted by the AAPD. The From the Gut shows in Detroit during the mid 2000's were amazing. Everyone played in the FTG loft. It was a great experience being a part of that collective and I definitely miss it. Matt(Split Horizon) was extremely motivated to make that show space work in Detroit. Another important Loft was a few blocks away in the Eastern Market of Detroit. Kirill from Delien was doing the shows there and has actually started doing occasional shows again in another space. The best show of all time was Schizophrenia 2 in the FTG loft. I'll never forget Davros and Unibomber on two Imiga computers loading and playing Breakcore off floppy(actual floppy) discs, with Doormouse screaming like a WWF announcer over them. I wish there was better footage of that one. The first Breakcore shows in Detroit were organized by Low Res in a place called Third Street Saloon. I played there often with Delien, Adjust, Greg Mudge, and some pretty awesome headliners. Third street is also where I met Matt Demmon of Eupholus Records.

WC: So how would you say things have changed since those early shows , I know that Split horizon and some of the other FTG crew has moved to the west coast have other people been doing shows in Detroit and surrounding areas lately

SC: Kirill from Delien has been doing occasional shows that involve some darker experimental and industrial stuff. Some breakcore too but most of the artists from Michigan who made breakcore abandoned it and make other types of music now. There used to be like 30 + breakcore artists here but most people have moved on, or just moved because it's Michigan. So the "scene" is much smaller than it was in the mid 2000s. There's always a chance for revival I guess.

WC : Whats your favorite tool for making sounds ?

SC: Stomper the Drum Sound Synthesizer is fun.

WC: Tell us a little about the history Reject Records and Killercore.org

SC:I started Reject Records in 2004 and it's been pretty quiet since 2008. I do plan on releasing more on Reject in the future so for anyone who's wondering, the label isn't "Dead". Running the label has been a strange experience. When I released the first compilation vinyl "We Exist" I was thinking of it as an introduction for myself and other artists who were serious about making music. I was also thinking of it as an introduction for the main artists I was going to release on my label. The results were not as expected though. Almost all the artists on the record changed their name or stopped making music soon after it's release. The second record had Baron Knoxburry(Aneurysm from the first record) and the Flashbulb who ended up wanting to be credited as Dr. Lefty(first and only Dr. Lefty release). Reject sort of turned out to be a label of introductions like System of Adon's "Forgotten Tracks"or KillX8's "Destruction". The only exception is the "Breakcore in America" compilation which is probably the best release, although I still stand by the quality of all Reject releases. It's one thing that really make me happy about the label. Even if releases are sparse, the quality of them is always high and satisfying to put on.

WC: Yeah I remember when North American Breakcore presents Americore Vol 1 came out the first thing that came to mind was your release "breakcore in america" Does it seem to you that there is a lot of new people making it ?

"Breakcore in America" Promo Shot

SC : It's hard to say. It seems like there are definitely a good number of breakcore producers who don't promote or link up on social media. Over half the producers I've met have been in person at shows so I really can't tell. I've never played in the south or in Mexico where I've heard there are related things going on. I also don't often search the internet for new Breakcore artists, other than clicking people's posts on FB to see what they sound like. It's not because I don't care, it's just that I know so many awesome artists personally and I want to keep up with what they're doing because they are really talented. That takes a lot of time. One of the newer artists that always seems to impress me is Watabou. Other than him I would have to say much less people in Michigan are making the stuff right now. I can say that for sure.

WC :Whats your thoughts on the occult and/or ritual magick ?

SC :Different methods work for different people. Personally, I believe various spontaneous methods and types or forms of emanation should be used when the self is in exceedingly emotional states of mind and/or body. These types of methods should only be used when positive or negative desire is overwhelming in the self causing the need for the emotional state to override reality. The types of realizations which often come after, bring forth the notion that if we could do anything at all, we might just do nothing. After emanation processes occur they should be just as spontaneously forgotten about, as they were created, so they can continue on in the subconscious. Other beings can only be affected by these methods if proper realities match up. In other words, if you slam your hand in a car door and put a curse on the person who assembled the car door; the curse won't work because your just an asshole. These methods of spontaneity should only be used for things the active person ACTUALLY desires on a conscious and unconscious level or the result could be madness or self-annihilation.

WC : That makes sense Ive often thought that music could be a ritual of sorts for bringing some of those emotions to other people so that they do can relish in the artists misery or jubilation as it would be . Would you say that a Selector Catalog album delves much into this spontaneous sort of emanation?

SC: It depends. My music is for a certain type of listener who needs confirmation that certain artistic expressions are alive. Alive meaning they are existing (digitally, physically, and in the memory of organisms) and reproducing through the input and output of beings. The artistic expressions have something to do with the expressions them-selves, which were meticulously made with detail to present high and intentional quality. they tell a story of the artist, who puts everything into the art and gets close to nothing in return while other artists who hardly try make boring art and get attention from the majority. If the listener is wrong proper realities don't match up and nothing happens. If the listener is appropriate, they hold the artistic expressions in their memory for a lifetime and the possibility for reproduction through the filters of that host is possible. Receiving that art or music on a regular basis is necessary for me to exist with real purpose. The only time I really experience giving the artistic expressions and feel the reality of them being received by others; is when I play live, which is why I love to play shows.

WC : Oh definitely , Id say that playing live is in many ways the point of creating music .. minstrels we all be .
So you just dropped a new release ... tell us about that . and finally any links etc youd like to throw in ?

SC: Hyperfocus is the best representation of my music so far. It's condensed down from about 30 tracks I was considering for the album. It's more melodic than my last album which is mostly just really hard shit, but there are still definitely some hard tracks with gabber kick freakouts and stuff like that. I used a lot of IDM based production on Hyperfocus but still use complicated beats and structure. Fukdup Records is doing a great job of promoting the disc so far and the CD art looks really awesome. It's been years since I've dropped a full length so Hyperfocus is definitely worth checking out.

fukduprecords.bandcamp.com (buy the album here)
selectorcatalogue.com
rejectrecords.net

interview by Patrick Urn , Weirdcraft 4/20/13

666 GANGSTAZ

A brief synopsis on the history of 666gangstaz:

The name was spat up, as seen, straight from my subconscious- a piss take on the painfully overused 90s band name formula [number]+[word] = arbitrary bullshit that sounds cool. my name rolls off the tongue very awkwardly, and is deeply meaningful... first take at face value and envision an Ice Cube in blue and purple Hoodoo warpaint, in much more macabre and gothic stylings- gangsta-rap culture giving a true and spiritual embrace to the Satanic nature of it's obsession with death and violence, materialist decadence and hedonism of poetic extremity, and self empowerment to a god like influence by wielding soul enslaving alchemical substances... (ha ha the true power of rap is it's poetry) but my relationship to the number is with it it's true, Occult meanings... almost all figures and events in the modern christian mythos are perversions for more disgusting than outright lies, or ridiculous faerie tales interpreted into justification of any base, human whim- they are violent inversion of the gods and practices of the pagans and all the cultures they have demolished and subjugated on the path total world domination. satan as the snake in the garden is the demonifaction of the primal feminine energy- the yin, denying, at humanities point of inception the sacredness of nature, and life- itself's inherent duality. Satan materialized as a horned devil is the inversion of Pan and Cerrnunos, the horned god, benevolent patron of the daylight and animal kingdom, by worshiped pretty back to humanities cave dwelling days. i personally connect to the Lucerfarian angle, the fallen angel myth are of couse the story of Prometheus- I am trying to bring a chainsaw of light and knowledge to humanity so that we may severe the shackles binding our spirit- this will happen though the realization of our dark, inhuman, animal natures- Satan is real as fuck, he dwells INSIDE the human heart. accepting that is the only way to ensure we are benevolent in our live. so the spirit of the project is to be a dark destructive force for us, fire to burn away the badness. my favorite sentiment, and this is likely inaccurate in bible numerology or Cabala, is that "6 is the number of man, and 3, 33, 333, are the numbers of god, so 666 is the number of a man making himself a god. the 666gangstaz project evolved, bucking and clawing along with bleeding edge (and common availability) i have cassettes from the early 90's of primitive ambient, techno and even jungle tracks that were made with the first primitive wave editors on the earliest of the windows PC's. ha ha the sounds i worked with were 8-bt 22kHz mono .wavs and a 3 minute track would filling the entire harddrive, puzzling and infuriating my folks. once the laptop renaissance happened and we got the first proper softsynths (rebirth, rubberduck) and sample sequencing studios, and effect plugging (directx for cooledit) it was on. a sat down with Jeskola Buzz (still one of the best http://buzzmachines.com) read the 10 min how to, pumped out an ill techno track (which i still have), and quite a lot of the tracks i finished (except for the first cd) have always been online at http://noiseusse.org. Play (noiseusse co-founder) and i were making all manner of stuff, click n cuts, techno, weird house, breakbeat, and IDM Hardcore and Breakcore, before we had ever really heard much HC/BC, i didn't stumble on the term 'breakcore' or the net scene until a few week before i moved to cali in 2003 (big ups to widerstand and c8) we were booking shops and tragging our desktop to clubs and and bars in ann arbor, and it was COMPLETELY mind boggling to the public at large, they had never seen or heard much electronic music at all, and we play some really out there shit even by today's standards, ha ha ha....

how did 5lowershop influence you?
they were my introduction to soundsystem culture, mutant culture, urban sustainability, a slew of new sounds and aesthetics, and the total awesomeness of school busses. i moved to cali in the beginning of 2003, knowing only 2 people. i knew from them, and every anecdote i had heard that the bay area is where i belonged, along with any kind of freak, artist, stoner and queer. it is the american counterculture mecca. along with new york it is always at least 5 years ahead the rest of the US in creative trends, constantly spawning the and importing them from other countries. all this is important as context. the socially progressive regions of the west coast (and NYC in the east) are the only places that have a "soundsystem culture". so within a month of moving to oakland i get my first invitation to party. we go to SF guessing it's a metal show by the flyer. we go into the big shady wherehouse. jaws dropped and eyes popping. i was like like this is it! exactly what i moved out there, and more... next level shit. it evolved my music and art enormously in a couple months, just by exposure. ha ha i totally fucked my way into the inner core of the s.p.a.z. and 5lowershop community. not generally my MO, but it happens. it was kind of bad, a gave a cd with my to one of the performers, just being friendly. she emails me within a day, like "hey stranger..." and i'm like awesome! i made a friend! first evening we hung out got way more than friendly... and week later her roommate comes to look at a room, and that girl just my heart out of my eye balls and we were getting it on within 6 hours or so... the rest is history, me and dj megabitch were in it together for the next 5 years. not knowing anything about these kids or their relationships a bit of drama ensued, mostly because the lady who initially picked me up had a boyfriend. best way to get jumped in...

how do you incorporate dj'ing and live performance together (ableton, gear)? are they separate art forms?
well once computers got powerful enough, and people finally got working beat detection algorithms. ableton 5, as i recall, and traktor 3... i immediately was all up in hybrid-dj/live remixing, in all possible permutations. i'll probably end up reiterating this: djing (mostly with decks) IS a "live performance" very much so! - to the point that it's way more "live" than 98% of the ableton sets i've ever seen, it's a hands-on art, a science. the good stuff is highly improvisational, you have to have a mental map of all your tracks, especially the tempos which vary ridiculously in half of the styles. sure you can plan out your whole set ahead of time, but that can bomb, you miss the most important point- working with the crowd, you can literally feel the energy of the dance floor- it a feedback loop- all those people full immersed, excited, interacting with the sounds, moods, beats and each other- all that energy feeds right back into you, increasing your abilities, it will lift you up to different, higher level, you can tell exactly what the audience needs to hear ha ha play something that alienates the vibe and you feel it right away in your bones, nasty feeling.
a it requires a lot of skill, people who have never tried to beatmatch would be astonished by how difficult it is. to a non-dj its just looks like you just standing there nodding your head. it's not a theatrical spectacle, it takes to much concentration to put on i big show of yourself (unless you a turntablist, they tend to ignore the groove continuity. its flashy but not often imaginative, its like a non-stop cockrock guitar solo). and then we come to ableton which is an amazing program, with limitless creative possibility, super intuitive. unfortunately, the most common way it's used in a "live" setting is lazy automatic beat matching of pre-determined tracks. to get that "live" feel, you can bang your head and grimace, jump around, spout inanities or lipsync, pretend to be fucking up the tracks on your keyboard or controller (lol i could drop a huge list of names and offenses from the breakcore scene but what's the point?). many prefer to just stand there staring at the screen. some dick around with effects a little. a suprizing number just hit the space bar and pound beer, this my favorite ableton trick-slamming down a ton of liquor and rolling spliffs. lol

what innovations would you like to see in live performance technology?
well in my dreams- a direct cybernetic link into the mind/body. we are in the happy babysteps stage of mind controlled computers and tablets! but for performance i'd like to see and integration of body gesture... a great simple example is the Powerglove. but extrapolate into a system to today's resolution and flexibility, and by dancing and gesturing you would have a huge amount of potential data with an unprecedented amount of nuance. it would take full advantage of your natural dexterity way beyond the way traditional interfaces and instruments do. people are all ready doing all kinds of thing in this vein but they are just super geeks experimenting. eventually we get a easy to use, flexible and widely available system.
how do you feel about breakcore and its development?
this will sound strange to the younger, laptop generation- for me personally, laptops killed breakcore. for me, the foundational stuff has a lot more visceral impact. was darker, grittier, and groovier, having been a direct spawn of the darker dance styles- the creators, label like ambush, praxis and DHR, were adepts of other styles first. the sounds were more varied, unique and focused. a lot of it involved political activism. so that was the mid to late 90's. the past ten years the style largely becomes more and codified. silly movie sample get pretty obligatory, as does plunderphonic, which is both good and bad. the use of elements from any and all other styles of music is both one of the best aspects, and also it's downfall (at least for me, people have horrendous tastes in music). once the god awful "mashup" thing gets popular, you have people using so much crappy pop music it's functionally just an excuse indulge your inane cheese, made more obnoxious with adolescent sped of amens. there is great stuff, unique stuff too, don't get wrong, but i guess for one thing i'm just burnt on hardcore/breakcore, after living in a almost nonstop hardcore rave for 6 or 7 years, pushing the extreme factor as far it would go. i actually got sick of the really, really chopped up stuff a long time ago, people are so obsessed with constant glitches and edits the continuity gets totally lost, and i think you need that, and a bit of a coherent groove for the stuff to be compelling.
who is your favorite breakcore dj?
mark n, of nasebluten/bloody fist records. he's a world champion turntablist.
how do you feel about the move away from vinyl dj'ing?
ha ha well there is no "move away from vinyl dj'ing" what you are referring to is the growth of a whole generation of talentless morons they believe they are djs, due to the dissemination of tech that's finally good enough to make a bunch more morons believe it. dj means "disc-jockey", the arcane turntable and mixer setup has been reverse engineered to control virtual decks or anything else. vinyl djing- beatmatching takes time, discipline and dedications to learn, and style and creativity to produce something interesting.
learning to beat batch is hard! at first it's a total head fuck to learn to split your minds hearing into independent thing parts, like a lizard's eye. through the technique you get this deep relation ship the beats, and the way dance music works, that you won't find any other way. now that said the evolution of the tech is amazing the new possibility are used marvelously by the creative, and while i stress the benefits or learning the old schools ways for the sake of being a better artist, i love how the effectiveness and availability of our current tech level, makes the medium accessible to countless people who wouldn't have otherwise gotten into playing around with sound and music. beginners can often come up with the coolest things.

For the Full interview with 666 Gangstaz
Please Visit
http://weirdcraftrecordings.blogspot.com/

WC: "Demons in the Sky" was my introduction to your music. I've soaked up everything on soundcloud, what's next in the way of new music?

ADON: I have been going back and forth between "Breakcore" and this weird indie hip-hop/downtempo project. I'm also djing more. So I have some new stuff in the works. I'm going into a darker/harder sound with the System of Adon stuff. The next album is going to be on some crazy dark ass end of the world type shit.

WC: When I first listened to the song "Demon" I did so without even noticing the titles. As I was listening to it, it gave me this feeling of what I can only describe as a magnetic-like pull toward the vortex of energy in that track. Do you set out to do this type of thing intentionally, and if so where does that come from? Or are you just some kind of tortured soul who's long since been possessed and this is just your way of passing the torch?

ADON: It's a little bit of both. I try to make the music sound as close to the way I'm feeling at that moment in time. So I'd say it all comes from my emotions and thoughts. I use whatever is going on in my life and around me as inspiration. I want people that hear my music to feel it as well. I don't want to make something that's just background noise at a party or the soundtrack to a drugged out rave. Music means a lot to me and I put everything I have into my tracks so I want the listener to feel what I was feeling.

WC: What is your typical approach to building a song? How do you go about choosing time signatures from track to track, or what sounds do you start with, these sorts of things?

ADON: A lot of what I do is improv. I just start fucking with sounds and beats. I record everything I do and cut out the parts that don't fit or sound right. Most of the time I start with synths and just go from there. I don't limit myself to just one or two programs. That's how producers start sounding the same. They get used to one program and don't allow themselves to experiment. I'm hearing a lot of the same sound these days and it's not good. I see music as an art and you can't put limits and rules on art. Don't be afraid of what your fans think. If they don't like something you're doing they don't have to listen to it. Someone out there will like it and as long as you like it who gives a shit. Right?

WC: Do you prefer digital over actual physical releases? Do you think there is still a place for that sort of thing, or has all that sort of passed?

ADON: I prefer physical but in this day and age there is just no demand for it. There are still some people that want records and cds and I love that. I have so much respect for people that want to buy a physical copy of someone's music. You just don't see it much anymore and that's sad.

WC: Please describe for us at what point in your life you decided to be a musician and what do you think might have been the catalyst for that?

ADON: I have always been around music and musical instruments. All of my aunts and uncles were in bands and all my friends played in bands or were djs and mcs, so it's always been a part of my life.

WC: What was your initial approach to creating music? Did it start with electronic or traditional instruments?

ADON: I started out playing guitar at a very young age. Then I went on to drums in middle school and got into spinning records around the age of 16 around that same time my friend gave me a sk-1 and would sample noises around my house and mix the sample with coil records. That was some of the first noise stuff I did. I think about 8 years later I met 666 gangstaz and another guy that called himself play. I was just a dj at the time and they hooked me up with buzz and a bunch of wav files. It was all downhill from there.

WC: Can you please explain where your music comes from you as a person, what are you trying to project with your sound?

ADON: It mostly comes from personal issues, the death of friends, past lovers, drug addiction, mental health, that kind of shit. I think what I'm trying to project are the feelings people try to hide in everyday life. No one wants to think about the homeless family on the corner or how that chicken they are shoving in their mouth was treated. You can't be happy all the time. It's not good for the mind. We have emotions for a reason.

WC: What are some of your favorite artists that you like to listen to right now, or have recently discovered? What was the last album you bought?

ADON: I've been really into Groundislava, Baths, and Bike for Three. I just found out about this girl EMA she's kind of like Cat Power. And I'm a big Pink Floyd fan.

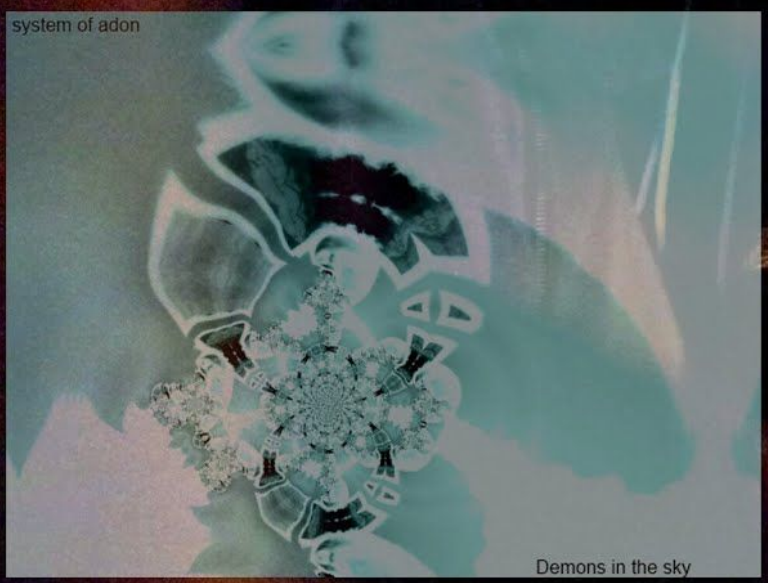
WC: You live in Michigan. Have you lived there your whole life? Can you please give us a synopsis of what your involvement in the Michigan electronic music scene has been like? Also could you please describe how it was from your initial involvement till now?

ADON: Yeah I've lived here most of my life, went to Florida and California when I was younger but came back after a few months. I was djing a lot in the late 90s in Ann Arbor, mostly hard techno and raga jungle. Around 2005 I started playing shows at From the Gut in Detroit and was throwing free parties in the basement of my house. We named it the Bassment. After most of the "From the Gut" crew moved and our crew (Evan, Eric, and myself) got kicked out of our house everyone just started doing their own thing. I had been drinking and taking pills and just kind of got out of control with it. People started booking me less and less and now I mostly just keep to myself.

WC: Have you ever been involved in any collaborations, or are there any plans for any in the future?

ADON: Yeah, I had a noise project called Kung Fu Riot Party. I did some tracks with 666 Gangstaz and an old roommate of mine. But I don't work well with other people so not sure if anything will happen in the future, you never know though.

WC: How often do you play live? Do you like to play shows outside of Michigan?
ADON: I haven't played live in over 3 years. The few times I played outside of Michigan were fun and I'd love to start playing shows again soon. I'm moving to Denver soon and hopefully I'll get to do some shows. I'd love to play in Pittsburgh again. I love that place.
WC: What are some of the things you like to do that have nothing to do with music?
ADON: I paint and draw, I also skateboard.
WC: Have you ever been arrested before? Have you ever committed an act that you should of been arrested for and weren't? This would be a good time to let any other skeletons out of your closet, if need be.
ADON: HaHa Yes. I was arrested for drunk driving. I drove my car into someone's yard and blew out a tire, instead of running I tried to change it and the cops came. I was also arrested for drunken disorderly after throwing some dishes in the street and telling the cops to fuck off. They beat me up. So yeah kids, never tell a cop to fuck off. I've done some bad shit in the past that I'm not proud of but the past is just that. The past. I'm a better person now and live for the future. So no I got nothing else say on that subject.
WC: What is the one thing in the world you want everyone to know about you, but no one has bothered to ask?
ADON: I was baptized when I was a baby against my parent's wishes. And my uncle is a Catholic Priest.



http://systemofadon.bandcamp.com/

interview by Qixoni

Qixoni Speaks with DJ/Producer/Promoter/Label Owner Dæmon Nihil of Owlcave Records, †BLΔCK • MΔSS†

Hello can you please tell me who you are and how Owlcave was spawned?

I am known by a few aliases. My primary, of course, is Dæmon Nihil, but I have produced as Ein Sof Goyle, Shadowmancer, and also with groups Rue d'Auseil, Le Chemin Noir, and †Σ†ΔИV†. These projects range from industrial, power electronics, techno, and witch house.Owlcave Records started as my reaction to what I saw as the rise of the netlabel. Especially in the witch house scene, it seems that the most valid and relevant artists are self-releasing. There is a lot less of this drive "to get signed" and people are just going DIY. There's not really much money in it, but it keeps the music underground and sacred, with full artistic freedom, and artists are keeping the rights to their own music, and distributing it themselves via the internet. That's a really powerful thing, and I wanted to jump on that while it's ripe. It started as just for fun, but as I learn more, I inevitably take a more serious approach to the label. I think the age of the big labels is coming to a close, and there is a new open playing field for those innovative enough to take advantage of a changing market and be the entrepreneurs of the digital age.

Fundamentally, what is the approach and agenda of Owlcave Records. Where do you see the future taking Owlcave records? Do you have a corporate mission statement, if so what is it?

Initially, I just wanted to get a blend of industrial, and dark witch house out there. Money wasn't even a concern at first. I still feel our compilations have been our best releases so far. As this has evolved, I'm moving toward a more professional model. I'm learning the importance of things like iTunes distribution, copyrighting, writing contracts, cutting checks, etc. It's been really hard, because my own finances have been limited but I haven't stopped. It just becomes clear at a point that you have to pay for pressings, pay for distribution, pay for advertising, etc. I mean, you can get by without it, but it eventually becomes the next logical step. Things are really cheap right now too, though. You can press 100 discs for $200, pay $40 to get the album on iTunes for a year, pay various outlets online a meager amount for advertising, etc. We've never really had a mission statement, but I've been heavily influenced by Wax Trax Records, Wierd Records, and closer to home, Something Cold Records. They all took a very DIY approach initially as well, or had labels rise from weekly or monthly events when promoters started signing bands.

I first came to know your label from from the release "OC013: OWLC?VE RECyRDS V?.?A. S3CR3T S?CI3TY Volume 2", a really great compilation chock full'o solid tracks. 44 tracks in all to be exact! How did you go about accumulating all the contributions? What was the inspiration to do such a huge compilation?

The inspiration for that release was definitely the Wax Trax Black Box collection. That comp of the first 13 years of Wax Trax. I wanted to bridge the gaps in the dark music scene. I would always bounce around to breakcore/noise/power electronics shows and wonder why I never saw any industrial/aggrotech/powernoise acts get involved other than maybe Prometheus Burning and Somatic Responses. I would also go to goth clubs and wonder why they never ventured out of the safe zone of stumpy, club industrial. There was never anything truly shaking like Throbbing Gristle and the original spirit of industrial. Finally, there was witch house, which was really not finding much acceptance outside of it's own small circle of followers, but its impact on fashion and mainstream music could certainly be felt after that wave broke. In witch house music there is this concept that the underground does not exist, or that you can take pop culture and cut-it-up, rearrange it, and regurgitate it as something vacant, and dark. I enjoyed that concept and wanted to connect the dots between these scenes of danceable industrial and old school EBM, with experimental breakcore and power electronics, and finally top it off with the culture destruction of witch house. The vision is constantly being reevaluated and revised. I think we're due for a make over and some fine tuning, but it's coming together.

How do you go about selecting the music chosen for your releases?

Usually, I work with people as a promoter first. I book a lot of shows in Michigan and find who I enjoy working with, who performs live well, and sometimes it just makes sense if we work together often. I work with other labels too, so there is some scene incest so-to-speak. Soemthing Cold Records, Weirdcraft Records, and Owlcave Records are closely related in some ways via artist crossover. Sometimes people approach me with submissions. For comps, it's less committal and I can even get submissions from more established artists under those pretenses, such as I†† and Myrrh Ka Ba. Asylum Black just got remixed by Lætherstrip and Velvet Acid Christ. The album releases have been trickier, because it's more of an investment and you really have to offer incentives for the artist, which almost always require cash. Overall, I'm looking for artists with a really dark aesthetic and a sound that either I personally enjoy or feel I could comfortably market.

While I enjoy the darker ambient stuff that you have in your arsenal of releases, I find myself enjoying the retro-ebm styled stuff. It reminds me of older 90s coldwave euro industrial stuff. Do you come from this kind of musical background or is what I am saying just a coincidence?

Totally my background. My foundation is the sound you just described. Bands like the recently departed //TENSE//, The Present Moment, Kontravoid, Kill Memory Crash, NTRSN, and several more are bringing that sound back also. I think there was a 2005 European EBM revival too. Dupont, Orange Sector, and Spetsnaz all come to mind. We also share this affinity. All of my favorite Owlcave Releases are showcasing that sound and we do have some releases planned for this year from Kaustikutt and Terror Network if that is what you're digging on. I believe Violet Void has a lot of plans this year as well. Darrin Decay of Violet Void is one of the hardest working musicians I know.

Whats your take on mainstream dance industrial of today? You know the kind that has been bastardized by things like hot topic, gravers, latex, meth and plumbing hair falls and the like?

I have a really biased view on it. Coming up on 80s and early 90s industrial, the cyber thing seemed like a logical step for the scene but by 2000 I was already feeling like it wasn't the same. There was the obvious Marilyn Manson inspired impact on the fashion blending with the european cyberpunk aesthetic, which got to be too much neon for my taste. I never felt the dreadfalls, platform boots, colored contact look as much as traditional black and tactical gear. That was just the fashion side though. The music started going really hard, which started off good but it just went over the top. There is now a very standardized Metropolis Records sound that has been very cookie-cutter for a while now. The scene and the fashion are stale. It used to mean more to be a part of I think. Now, you can go to the biggest industrial club nights in the state and find people that don't really know the roots of the scene. I rarely, if ever hear say, Coil get play from any of the visible DJs in the scene. Just as we were discouraged by the cyber scene, I see the cyber scene getting discouraged as they come to realize their scene is changing, by necessity, to survive. The difference is, this time I'm enjoying the shift. There are a lot of people that are reaching to the past now. They're hungry for the old sound, and as they try to emulate that, they're coming up with new sounds we've never heard. I think it's almost getting to a point where we need to confess that goth and industrial happened in the 80s, and it's time to let go. Rather than taint the word to the point Blink 182 did for punk, we need to do something more original. It's great to have influences, but ultimately we need to progress beyond those and pave new ground. The people putting up resistance will inevitably be crushed beneath the wheels of progress just as we were by the cyber scene. We're all searching for the "new black". Long live the new flesh, you know?

Is it me or does the term "Cybergoth" just give you douche chills?

Absolutely. I have come to appreciate what some more innovative artists in that scene are doing (try DYM or Chrysalide for instance), but these are artists that are incorporating elements of breakcore and digital hardcore. Cybergoth is largely coming to an end I feel. Even marketing with the word "goth" attached feels dirty at this point unless you're doing a trade goth night. I'm starting to market more under "dark rave". It's more accessible. There is this whole Tumblr generation coming up that is almost old enough to hit the clubs, and when they do you will see "the new black". Due to the rise of dubstup, which I mostly abhor, a lot of people are interested in electronic music again, and that's not such a bad thing. With this mainstream relevance granted to electronic music in America, people are fascinated by the old warehouse party scene again. They know they missed something and are expressing it through outdoor electronic festivals. I think using terms like "dark electronic" can be less off-putting than "goth" or "cybergoth" which have become almost comical. Through my label and events we play with language and terms a lot. I would rather say "industrial" than "goth" on my fliers, "cybepunk" not "cybergoth". It's enough that people know what you're talking about, but it is also obviously a different approach. I've been known to make up genre names too. Anything that conveys the feel and aesthetic I'm aiming for.

Do all of the artist on your roster hail from Michigan?

No. While most of them do, we've had contributions from the Philippines, Italy, Portugal, UK, and Brazil. For a while I promoted in an Argentinian group on Facebook and I think some people followed us there. I get submissions from mostly Spanish and Portugease speaking countries.

In handling of everyday dealings with regards to Owlcave business which approach do you find more helpful? To rule with an iron fist, or with a velvet glove?

A velvet glove for now. I really admire the structure and camaraderie of Weirdcraft Records, and I think it will benefit from that. I am very influenced by it, and will no doubt take some of that back to Owlcave in the future. However, for now I kind of feel that what I can offer an artist is fairly limited due mostly to money, so it's kind of hard to rule with an iron fist when what you can offer the artist is limited by that. As I free up more funds for distribution and advertising, I will have more ground to put demands on my artists. Right now, it's more about a light hearted approach and people that enjoy working together.

How do you go about and or who handles the the art direction of the label?

It depends. Sometimes an artist submits their own art, sometimes I design it, and sometimes an outside artist designs it. Brannon Razorblade made several art submissions for the last comp that were never used. I think he was a little salty about it, but I really hope we can use some of the submissions for future releases. There were some gems in there. Currently, I'd really like a new logo but I haven't commissioned any one and nobody I've talked to has offered anything.

(While I know that there is a whole lot more going on with regards to there being an variety of different styles and genres explored on all the releases of Owlcave...) Most industrial orientated labels can't be bothered to place any emphasis on DJ Mix sets anymore, be it for release or as a means of promotion. Yet I've noticed that you have a couple on your bandcamp. Can you please explain your thought process about DJ culture and it's place in the current realm of industrial music?

Well, Owlcave has always been closely tied to †BLΔCK • MΔSS† which was a weekly dance party we did in Lansing. Those parties also connected these dots with club industrial, old school industrial, post-punk/coldwave, power electronics, and witch house. Sometimes we would lose people through our diversity, but I think it came to define our nights, which are now pretty infamous in the Michigan industrial scene. On top of not playing old school requests, one thing I always disliked about the industrial scene was that none of the DJs were actually mixing tracks. They might as well have had and iTunes playlist or mix tape on for the night. On the other hand, I was highly influenced by rave culture. I'm almost certainly the most renegade in my crew as far as wanting to do shows in illegal venues as well. Ultimately though, I started hanging out in Detroit since 2002 and caught parties such as Untitled nights at the Shelter, Dorkwave, Something Cold, and anything involving Dethlab. I soon learned that there were people in the techno scene that came from the goth scene. They blended the sounds into something cleaner and more sophisticated than club industrial, and yet it was gritty and had an old school feel. The crowd was more diverse and less fashion show/popularity contest. It felt more real than the actual industrial scene, more true to the roots of the genre... and they were mixing their tracks together. I took that back to Lansing and got my DJs focused on it. We didn't always plan sets, and we get drunk, ya know, so we had sloppy mixes now and again, but I think that it was a new thing for a lot of listeners. It's hard to fit DJ mixes on Bandcamp sometimes. I have a lot more posted on Mixcloud. I just thought it would be nice to give people that were geographically separated a chance to listen to what happens at our weekly events. I think DJs offer that seamless stream of music that can take a dance party all the way to dawn instead of shutting down at 2am.

How do you go about gaining traction for your label. How do you cover ground? What are some of your primary points of focus when you go about promoting your label?

Sometimes it depends on the release where I spam promote on Facebook, but that is a lot of the promotion is just online. That comes from the witch house thing, again. Witch house has tons of online enclaves and hidden groups where people post music that influenced them or whatever they happen to be producing at the time. ▲▲WI╪CHBØØK▲▲ being the primary example of this (it's on Facebook groups). That scene seems to really take the time to listen to each other's music and offer feedback, even promote their friends. I guess in that way, it's kind of like the breakcore scene, which seems to have been very close knit in the midwest over the last decade. It is just more spread out geographically. However, there comes a time when that kind of promotion isn't cutting it any more. So now, I'm looking into things like Tunecore for iTunes and Amazon distribution. I'm also considering the proper outlets to pay for advertising. Facebook, Reverbnation, and Bandcamp are all offering more options in this regard. I keep a strong online presence. You can find me on Facebook, new.Myspace, Tumblr, Twitter, Reverbnation, Bandcamp, Bigcartel, etc. Owlcave is everywhere.

Are there Owlcave events in your area, how tied in is the label with the local scene in Michigan?

I think people are more aware of our events than the label at this point. Again, this is mostly a financial restraint. We've had some album release parties and giveaways, but I can count on one hand the number of times I've walked through a club and handed out free music. We do have plans to do that though, probably with thumb drives. Advertising on lighters is brilliant too. I think the next releases by Kaustikutt, Terror Network, and Violet Void will enjoy a little more hype in that regard. We're still growing, we're still learning the ropes, and at the same time, we're looking to innovate some new approaches. Without giving too much away, we do have some ideas on the back burner to get more in the public eye in a way that is difficult to ignore.

OWLCAVE

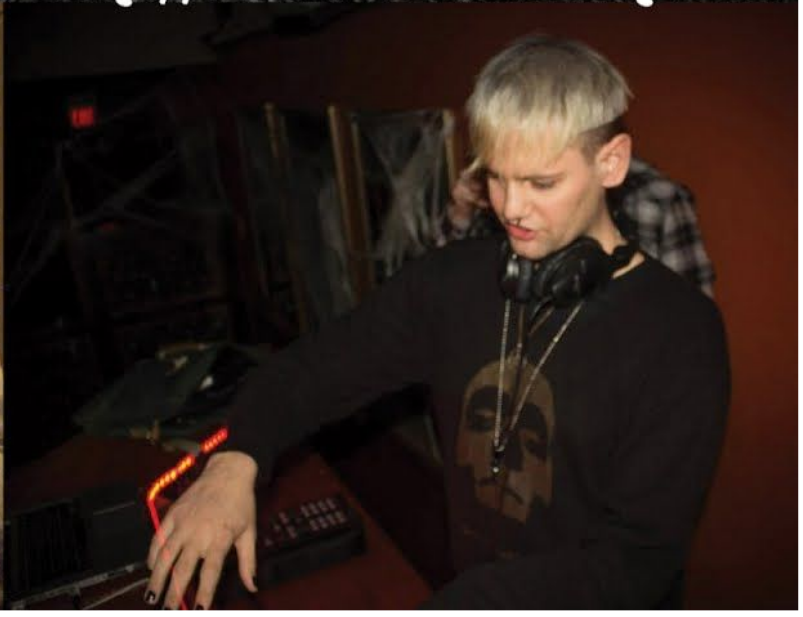
On the release "OC007: Invocation Le Chemin Noir" I noticed in the release notes it states "The quality and content of this recording cannot and should not be compared with conventional commercial recordings". Do you find it ironic in some ways that in these days of technological advancements (with regards to exprimental electronic music in particualry) that you find yourself with the inclination to give that sort of fair warning? I can see how you might need to do that sort of thing to help guide the listener into a succeptable state of mind where they can appreciate the content of the work and not nit pick it for the process in how it was documented. Do you feel that those types of preconceived notions about whats acceptable and whats not gets in the way of how we enjoy music, or is this something that you would more or less confine to this release specfically?

Funny you should mention this. It is indeed a warning to prepare the listener that appears on some of releases. Usually ones that I feel the songwriting was there but it needed more professional post-production. Those Le Chemin Noir tracks were largely first take improvisations. Invocation is constructed entirely of my sampled vocals being sampled in real time and looped back to me while Van Kin and I were recording from separate rooms. it's just Ableton Live and me running a vocal mic through reverb and delay. So, in some ways I wanted to prepare the listener but there is more to it than that... it is actually a nod to the past, as you will find that same warning message on Throbbing Gristle and Industrial Records releases from the late 1970s, and early 1980s. You have to keep in mind that they were innovating tape replication/distribution in the age of vinyl. We're pushing digital as the age of the CD comes to a close.

What will be coming down the pipeline by way of new releases? Anything special we have to look forward to?

Yep, as I've mentioned we have a few releases coming. Hulduefni just released 2 drone/doom industrial CDs, and Kaustikutt, Terror Network, and Violet Void should all have releases coming soon. Terror Network is hammering out some of the final parts of their album that has been under construction for some time now. Violet Void is about to go on tour. Both bands will be performing shows with touring band. Violet Void will open for Hanzel und Gretyl, Terror Network is going to open for Dope Stars, and I believe is working on doing a show or possibly a brief leg of the tour with Psyclon Nine this August. This should put Kaustikutt as our next release, which I'm really excited about. It will be the first release we distribute through Tunecore and we're hoping it really takes off. Kaustikutt is really young but has this huge old school sound, as he uses mostly analogue gear. We don't have a date set, we're thinking in the summer. We just don't wanna rush it. We want to plan it out well and make it the best release we've done so far. We're also waiting because Nik Vudu is negotiating with a very luminary figure in the industrial scene about producing and mixing the album for him. I can't give it away, but I can tell you that is a very recognizable name in industrial music.

https://www.facebook.com/blackmassevents http://owlcave.bandcamp.com



Explain what "brainrape" is all about...

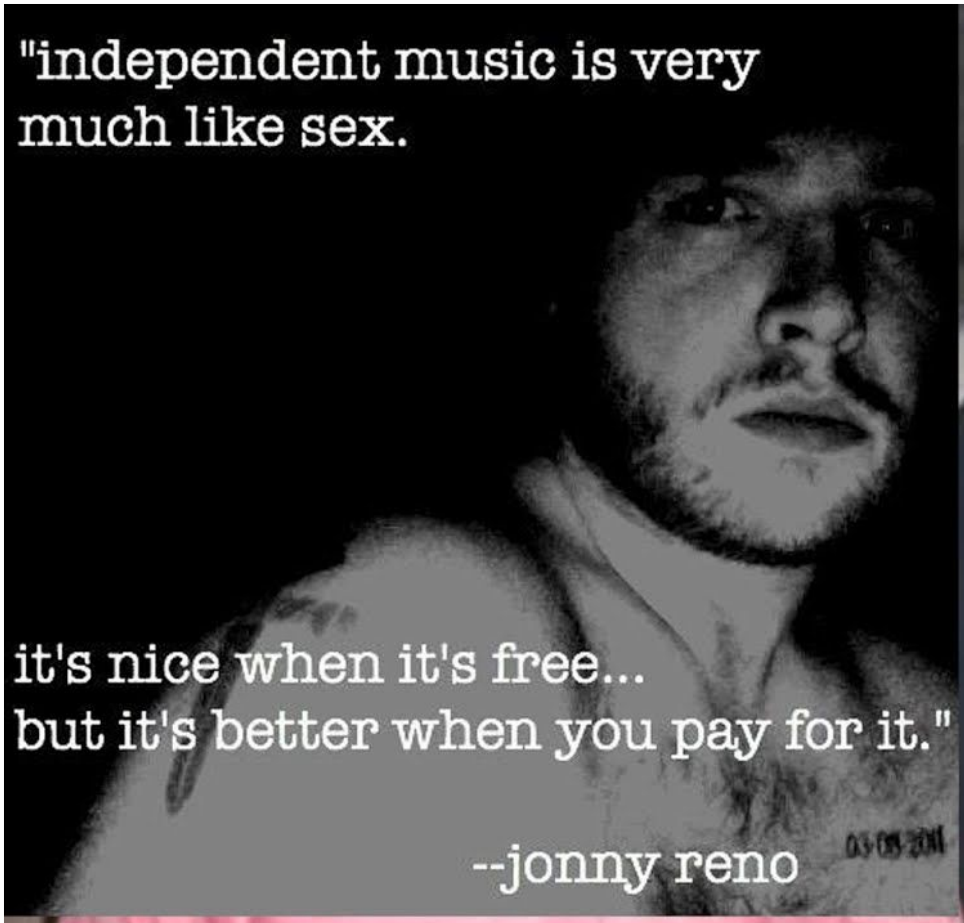
Getting brainraped is similar to being mindfucked without the hassle of consent. brainrape started as a fanzine showcasing underground musicians and performers of different styles and persuasions in the Great Lakes area, and continues to be published as such. It includes interviews, articles, an event calendar, album reviews, show reviews, features on significant socio-political items relevant to the music scene, and other neat extras such as comics, art, photography, poetry, and short macabre stories; all beautifully presented in stunning black and white. Recently brainrape has branched into the realm of show booking/event planning. Michigan, the Midwest, and especially Detroit tend to lack creativity and variety in local underground show development. With brainrape I plan on stirring the pot a bit, booking acts that normally wouldn't perform together to a mixed crowd of varying tastes. Egos can get in the way, and fights can be a reality, but not nearly as much as one would think. You'd be surprised how open people's minds can be. Even more recently, I launched [brainrape rekords], but I'll get to that in a second.

How long has "brainrape" been in existence? ...when was it conceived?

It's approaching the 2 year mark this summer. My friend Jay, aka Daemon Nihil—then just an acquaintance—had started a weekly event in Lansing called Black Mass Sunday that showcased performers and DJs of the darker spectrum of music. It was on one of these early Mass forays that we spoke about what the Lansing scene needed in terms of publicity. The underground there, especially for the goth/industrial/dark alternative crowd, was and still is in a poor state of disrepair. It would be nonexistent if not for Mr. Nihil. I told him that I was a journalism student and could work with local publications, spread the word, et cetera. He suggested publishing an independent zine, which is something I had wanted to do from my early punk days. I took the idea, ran with it, and it spiraled in all kinds of directions from there. What started as a Lansing-based goth zine became something more entirely.

What got you into the music you're into today, and what kind of music are you into currently?

The music of my choice becomes that way through the people I meet, and the chain reactions that occur afterwards as a result. Had my history taken a different path, I probably would have been exposed to music differently, and would have different tastes. Fate plays a major role alongside simple tonal and lyrical preferences. I listen to a lot of things, but nothing anyone would truly consider radio-friendly. The best artists, in my belief, are the ones that defy boundaries and genres, and try to create something that is both new/unique as well as reminiscent of their roots. Growing up I was big into metal, especially the European strains of goth metal, power metal, black metal and what would eventually become Viking metal. After that was punk and its various spinoffs, nameably hardcore, grindcore, street punk, crust punk, crossover thrash. I used to be prejudice towards electronically-produced music, but that's changed. I got really into darker techno and darker house, Industrial, aggrotech, ebm for awhile and in the last couple years really rediscovered that. I learned about shoegazing, witch house, doom, noise rock and stoner rock in college. Minimal synth, coldwave and similar styles followed soon after. I'm a huge Mike Patton fan, and everything he touches. I listen to a lot of breakcore, gabber, chiptunes, grind, spazzpop, synthpop, futurepop, noise, and other great stuff. I'm also big into English folk, classical, renaissance, medieval, and modern re-interpretations of such. Though I list off these dozens of genres, I would like to stress that I am not a genre nazi, and most of the time I have a hard time differentiating one from the other. I hate labels, and I think it's stupid we attach so many to similar styles and philosophies. Thusfar, my biggest love is synthpunk/electropunk, which as of now is loosely defined. Artists waving this flag bare little resemblance to each other but tend to be share similarities such as fast-paced synth tracks and strange, embellished vocals. Artists such as Heart Shaped Hate, Part Wak, Jungle Crow, Dalmatians, crochetcatpause, Calvinchaos, Bloodygrave, and Starside Casino are good examples of this. The only big-named acts I follow are favorites from my younger years like Black Sabbath, Dead Kennedys, Stranglers, Type O Negative, Dropkick Murphys, and many others. Nowadays I'm more concentrated on local and regional acts, with a heavy emphasis on the underground Midwest. Fuck the coasts. They have everything, they don't need my shoutout. Christ, you shouldn't have asked me that. I can so go on, but I will refrain.

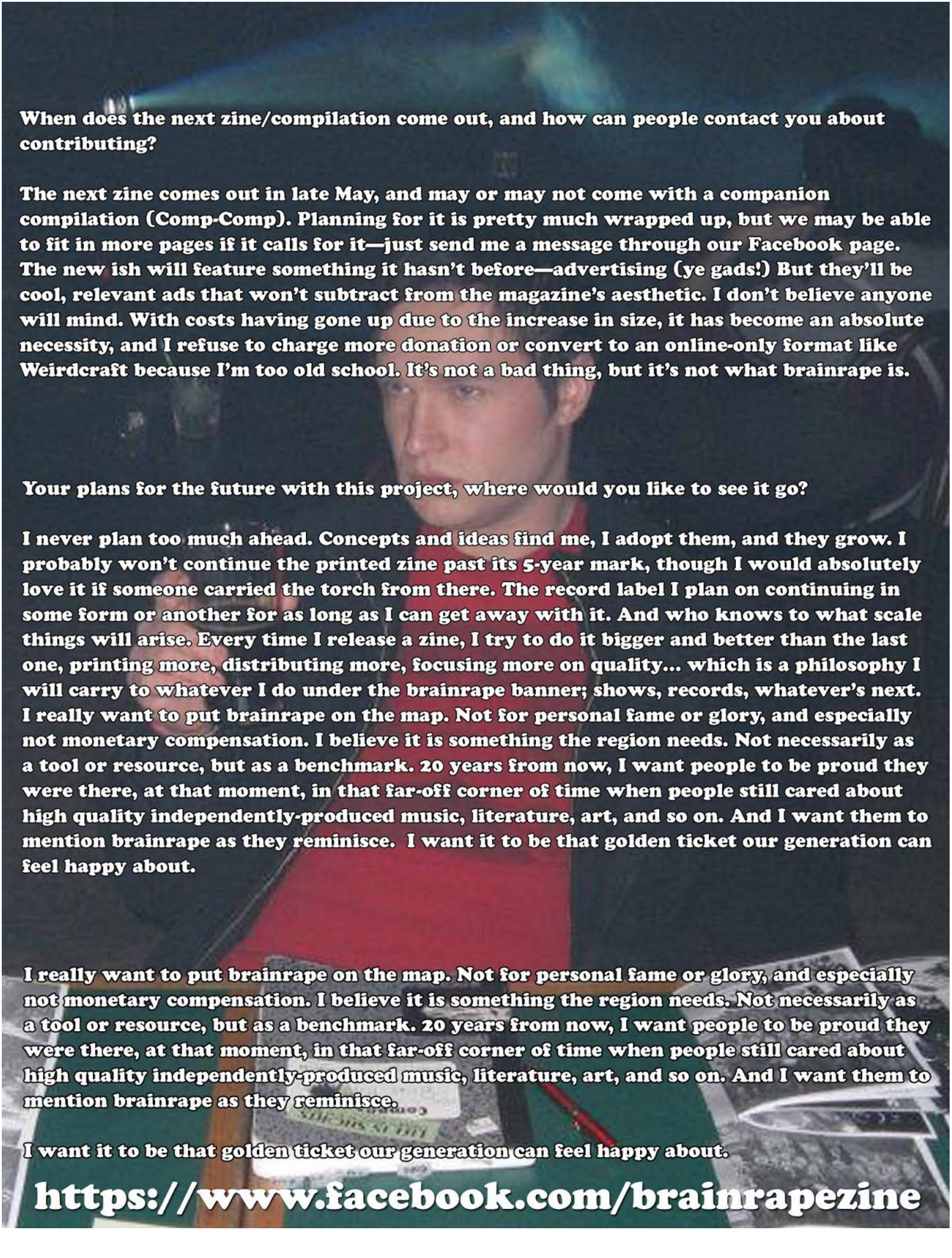


When/what got you started making your own music?

I come from a musical family. My mother plays violin and guitar, and played shows in the 70s and 80s as a folk musician. My brother plays guitar professionally in several butt rock /cover bands. I took guitar lessons at the age of four. I've literally been writing and recording music since I was seven years old (I plan on re-releasing that stuff too! Gulp). I was in band and choir throughout my schooling. Despite all of that, I never really got sincerely great at any instrument. I've been in bands from age 14; not one of them getting off the ground. I could never find the musicians talented or serious enough to perform with. I'm from a small city. In college, I took digital composition courses and learned to do things myself. Everybody else in the course was making Techno or whatever was big in 2004, but I was trying new things. I started a project then called Rektal Prolapse, but shelved it shortly thereafter. I've recently revisited it, and plan on doing more with it in the coming months, including performing.

You just put out a compilation... tell us a bit about it.

Technically I put out two, though they are very much separate entities. The first comp features many artists of very different styles, mostly from the American Midwest, and was designed as a companion to brainrape issue 9, released late last February. It used a lot of earlier released material from groups' albums and such, and so is in no way connected to [brainrape rekords]. The second comp, and the more significant of the two, is the first missile fired by my new DiY label, [brainrape rekords]. I'd been trying my hardest to resist starting a label, because the climate is overcrowded by every man and his mother's homegrown label/net label, but it sounded too fucking fun and I caved. This compilation serves as a rallying point for artists and fans to see what [brainrape rekords] is about, and what we plan on releasing in the future. I really hope folks will like it. There's 30+ tracks on it from artists of varying styles, but mostly Noise producers. When you create an open submission for a compilation, chances are a noise artist will want to be a part of it, and once that happens they all will. Like homing pigeons. I love it, though. One might say I steered it a little in that direction, but I won't publicly admit it. It can be downloaded for free at:
http://brainraperekords.bandcamp.com/album/we-ride-vol-1



When does the next zine/compilation come out, and how can people contact you about contributing?

The next zine comes out in late May, and may or may not come with a companion compilation (Comp-Comp). Planning for it is pretty much wrapped up, but we may be able to fit in more pages if it calls for it—just send me a message through our Facebook page. The new ish will feature something it hasn't before—advertising (ye gads!) But they'll be cool, relevant ads that won't subtract from the magazine's aesthetic. I don't believe anyone will mind. With costs having gone up due to the increase in size, it has become an absolute necessity, and I refuse to charge more donation or convert to an online-only format like Weirdcraft because I'm too old school. It's not a bad thing, but it's not what brainrape is.

Your plans for the future with this project, where would you like to see it go?

I never plan too much ahead. Concepts and ideas find me, I adopt them, and they grow. I probably won't continue the printed zine past its 5-year mark, though I would absolutely love it if someone carried the torch from there. The record label I plan on continuing in some form or another for as long as I can get away with it. And who knows to what scale things will arise. Every time I release a zine, I try to do it bigger and better than the last one, printing more, distributing more, focusing more on quality... which is a philosophy I will carry to whatever I do under the brainrape banner; shows, records, whatever's next. I really want to put brainrape on the map. Not for personal fame or glory, and especially not monetary compensation. I believe it is something the region needs. Not necessarily as a tool or resource, but as a benchmark. 20 years from now, I want people to be proud they were there, at that moment, in that far-off corner of time when people still cared about high quality independently-produced music, literature, art, and so on. And I want them to mention brainrape as they reminisce. I want it to be that golden ticket our generation can feel happy about.

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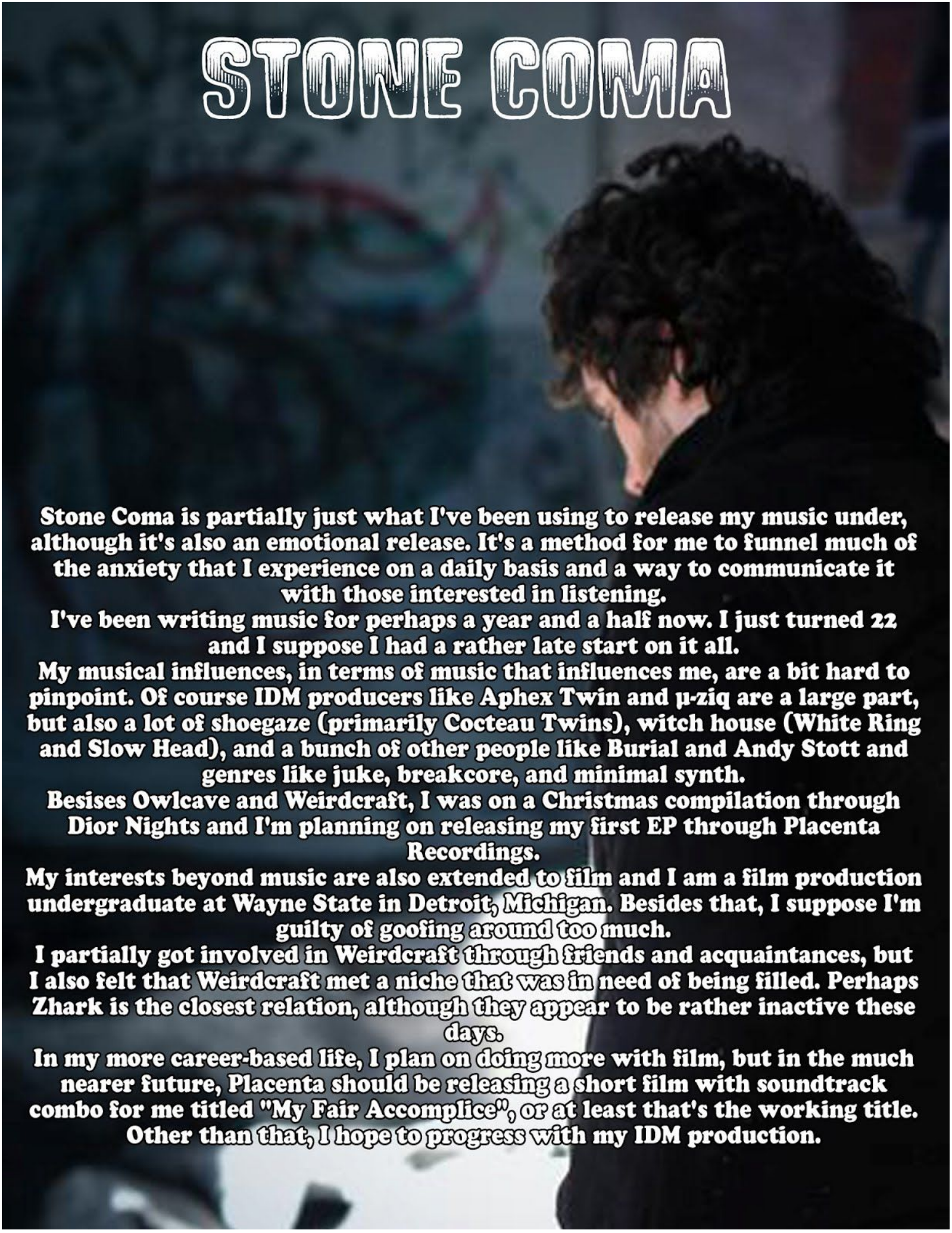
https://www.facebook.com/brainrapezine



STONE COMA

Stone Coma is partially just what I've been using to release my music under, although it's also an emotional release. It's a method for me to funnel much of the anxiety that I experience on a daily basis and a way to communicate it with those interested in listening.

I've been writing music for perhaps a year and a half now. I just turned 22 and I suppose I had a rather late start on it all.

My musical influences, in terms of music that influences me, are a bit hard to pinpoint. Of course IDM producers like Aphex Twin and µ-ziq are a large part, but also a lot of shoegaze (primarily Cocteau Twins), witch house (White Ring and Slow Head), and a bunch of other people like Burial and Andy Stott and genres like juke, breakcore, and minimal synth.

Besises Owlcave and Weirdcraft, I was on a Christmas compilation through Dior Nights and I'm planning on releasing my first EP through Placenta Recordings.

My interests beyond music are also extended to film and I am a film production undergraduate at Wayne State in Detroit, Michigan. Besides that, I suppose I'm guilty of goofing around too much.

I partially got involved in Weirdcraft through friends and acquaintances, but I also felt that Weirdcraft met a niche that was in need of being filled. Perhaps Zhark is the closest relation, although they appear to be rather inactive these days.

In my more career-based life, I plan on doing more with film, but in the much nearer future, Placenta should be releasing a short film with soundtrack combo for me titled "My Fair Accomplice", or at least that's the working title. Other than that, I hope to progress with my IDM production.

We at Weirdcraft always pride ourselves on always being on the very cutting edge of magicktech and its lesser cousin ritualcom so when we got the chance to talk to fellow symbol jacker Wolfgang Henry Wilmhoff about a recent obsession of his you know we just had to share ..

THE TRUE CONFESSIONS OF A SHIT WIZARD

WC: We've heard of using blood , semen and hair in ritual magick but your the first that we've ever heard of using excrement .. . Tell me how did you get into this ?

WHW : Well my first time that shit had anything to do with any working I was involved with was during a Right at an O.T.O. encampment in 2008. The ritual itself was titled, "The Formula of The Renouncing Slave Religion". It serves as a remedial sacrament to serve the purpose of breaking one's links to the institutions and indoctrinations of the religions of prior Osrion Aeon 29 : http://en.wikipedia.org/wiki/Aeon_(Thelema)

Essentially the participant's wrote down the essential falsehood that had governed our lives, for me this was being raised as a Roman Catholic. I myself hadn't ascribed my self as such since I was a child of 8. Each of us brought a book that was the holy writ of the religions in question. I had brought a Ignatius Edition of the current catholic english translation of the bible were I placed a nice steaming pile of dog shit upon. During the ritual, as I proclaimed my ties severed, I got a whiff of burning sulphur. Which had an interesting effect. I vomited profusely. Which to me, was a purgative moment.

All in all, it was a powerful ritual. Later we all had partaken in eating hot ass gumbo and lots of bourbon. With the spirit of Bacchus in my veins I dropped trough and shit all over the bible and proceeded to burn that irrelevant book. I made sure to take lots of fiber the day before. Even today sometimes when I smell human or when I smell natural sulphur pit's I think of that day and laugh a little to myself.

(I do not speak for nor am I a representative of the O.T.O.. This is just a disclaimer)

WC: So in this sense the excrement is almost analogy for all that pent up gubbish most get outta years of being raised in christian conformity ?

WHW: There are so many instances were people still hold on to social norms associated to there religions without knowledge of doing so. They are mere extensions of the systems they were raised in. So after ritually breaking that bond, I have a conscious memory of the ritual to remind me of fallacies of that dead religion.

WC: I can certainly see how that works . Do you have any books etc. that you'd recommend for any occultist interested in learning more ?

WHW: I recommend Demons of the Flesh by Nikolas Schreck for it's detail description's of the lives and practices of the Aghori. It reads from an objective and non-dogmatic point of view. Then of course I suggest you read the Papyrus of Ani(The Egyptian Book of the Dead).

If a problem persists with your shit magic adventures you can always try eating these:

WC: Ha Ha thanks for clearing that up for us Wolfgang .

- Patrick Urn , Weirdcraft April 20th 2013

HELL IS A TOURIST TRAP

This spring my wife and I went on a cruise with my sister. We all mutually agreed upon going to Jamaica and Grand Cayman off the Cayman Islands. Seeing as how my wife and I previously had been to Jamaica on our honeymoon, and had such a wonderful time, Grand Cayman really hadn't been on the forefront of our minds. And when we got to Jamaica (our first stop before Grand Cayman) we were assured by our guide that it would be exactly as HE had described it. Its nice going there to see it, but they're just out for your money when you get to the port and have less regards for how well you enjoy yourself.

On the boat they had a channel on the television in the rooms designated to playing on a loop a long running infomercial with tidbits about sight seeing and shopping experiences at our destinations. This of course only reinforced our supposition as to what would be on the island. In the video you see a Vanna White type hosting the program.

When she gets to the part about Hell on Grand Cayman an old geezer with a pointed soul patch wearing an unimpressive devil costume pops out and hashes it up about his half-assed tourist stop. Just as I was prepared to dismiss any anticipation at all for Hell, something happens in the video. Thank goodness for bad editing and direction as I became all the more intrigued by the ongoings of the program. While

"Satan" is trying to ham it up for the camera it was apparent as to how uncomfortable "Vanna" appeared to be for what seemed like for just being within hands reach of "the devil". Had something occurred off camera, or was this just the vibe dude was putting out? I pondered "Hmm, maybe this guy is so creeptastic it could actually be interesting?" So to the Cayman Island we went, with our doubts in tow.

When we get off the boat the port is filled with tour guides and their vans offering different and competitive tours that compete with the severely over priced ones suggested by our cruise ship. Packed into a family van sized vehicle with questionable seating for 20 people we set out to visit Hell, Dolphin and Turtle conservation, and a Beach. The tour was only supposed to take 2 hours, so I became weary and somewhat alarmed by how much time and emphasis he was putting into showing us all the hotels along the way. Even giving every detail that you might see on a brochure or advertisement for each of them!

Apparently, as it was explained to us by our hapless tour guide, the way by which Hell had taken its name isn't absolutely certain. Some believe that a native Caymanian upon seeing it suggested "This is what hell must look like". Then there are others who believe it got its name from the fact that when you throw a rock into the field of lime stone formations it sounds echoey enough to resemble that of something falling all the way down to Hades. When we reach our destination he tells us we only have 15 mins! Fortunately for our guide that would be all you need for taking in all that is Hell.

Sure as shit, as soon as we walk into the souvenir shop dude pops out in full regalia, immediate douche chills were had by all. Immediately he starts in with the hokey antics under a loud thick indecipherable accent. I felt bad for him right away. The thought of "Less is More" with regards to his performance had instantly come to mind, then it occurred to me that he really wasn't doing much of anything at all. As I scanned the room for the more overtly satanic type gifts I noticed "Satan" making the rounds greeting customer to costumer, in turn throwing his cape up with his hands like a bad B-movie Count Dracula.

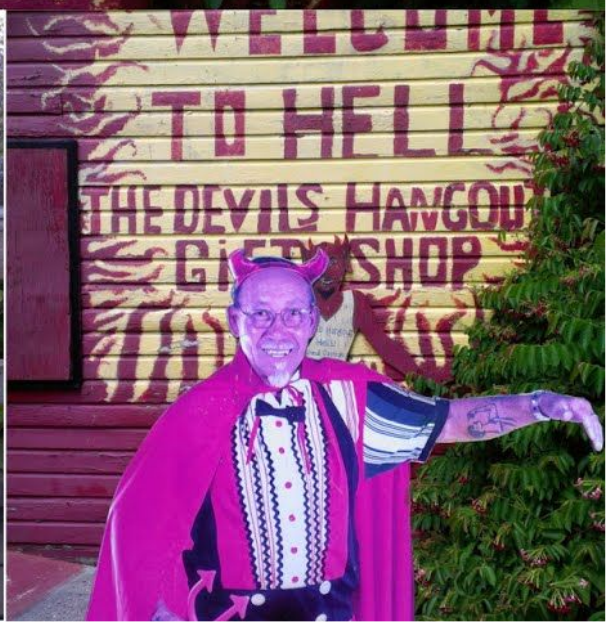
While doing this, he was only interrupted by his compulsiveness for making sure each previously used bathroom light had been turned off after use. When salutations were through, like the flip of a switch he goes right into used car salesman mode. The sentiment of embarrassment was shared in glance from person to person as Beelzebub tried to hustle his dollar store quality items, all of which disguised by the a tourist trap gimmick.

As I had been trying to figure out if I was annoyed or just didn't give a shit about the whole thing, it occurred to me that I might be more annoyed than anything. In a way, I felt like dude was playing both sides. Its OK to do a satanic themed tourist stop as long as he puts up biblical quotes on the side of the building. Even going as far as following up every sale with religious rhetoric that was some how supposed to reassure himself along with all the shoppers of an underlying pious sentiment. There were even things hanging up here and there that outright denounce Satan, as if and though the Dark Lord himself might ever stop in for a visit. I guess the owner was trying to cover all his "spiritual" bases, for me it just made the whole thing seem all the more pitiful. This place seemed as conflicted as I was.

Really what did this place have to offer? Would we of actually stopped here if this place wasn't named Hell?

While walking out of the building a middle aged woman who had been on the brink of hysterics was pleading with (who seemed to be maybe?) a sister-in-law "Why Hell? Why does it have to be about Hell?". The sister-in-law tried to explain innocently enough "It's the lava, because of the volcanoes!" , but the look of dismay never left the middle aged woman's face. Unsatisfied with a more rational and logical explanation , she would never be able to accept the concept that it was all a hokey gimmick. While discernible to most, Grand Cayman's depiction of hell would be devoid of any deliberate attempt at putting into question her religious sensibilities. Regardless, she would always see her fabrication of underlying satanic sentiment. I walked away as she stood there stunned by her own stupidity , she looked like a mime mimicking someone who was caged their own superstitions.

We then rushed over to take a gander at the limestone. For all its glory, you get the gist of it after a minute or two. We then moseyed on over to the Hell Post Office. There are signs all over the place about buying postcards and postage , then you can just drop them in the Hell Mailbox. It seemed like most people participated in this activity, including my wife. The two post cards that were mailed from there took over a month each for them to reach their recipients. Not only will I not be going back to Grand Cayman , I sure as Hell won't be mailing anything from there again either!



BINAURAL BEATS FOR THE 3RD EYE

WEIRDCRAFT EDITION

As a reader of our beloved Weirdcraft Magazine I am going to assume you are somewhat familiar with binaural beats. If however you're of the uninitiated, please take this time to pop the term into a search engine and get yourself up to speed. You will thank me later.

There's a vast amount of information on the internet concerning brainwave entertainment. I gather you're already aware of most of this, so I won't waste your time with a history lesson today. Instead I've decided to use this time to share with you frequencies I've found through my research and personal use that are associated with mystical and esoteric themes.

At the end of my article I'll list websites where you can download your own binaural beat generators and pages with more thorough frequency listings to help assist you in becoming a bona fide alchemical sorcerer of sound!

DELTA RANGE 4HZ >

0.5Hz - 3.0Hz :Frequencies related to spiritual enlightenment, out of body experiences, deep meditative states and trace induction. 1.0Hz :Tranquillity and restorative sleep. 3.5Hz :Feeling of "oneness" with the Universe.

THETA RANGE 4HZ - 7HZ

4.0Hz - 8.0Hz :Reflective meditation, the state between wake and sleep, vivid day dreaming and communications with the subconscious mind. 4.9Hz :Introspective thought. 5.5Hz :Enlightenment. 6.30Hz :Relinquishing anger and banishing negative thoughts/emotions.

ALPHA RANGE 7HZ - 12HZ

7.0Hz :Prayer and faith healing. 7.5Hz :Guided meditation, creative inspiration. 7.8Hz - 8.0Hz :ESP 7.83Hz :Psychic healing, shielding from mind control and helpful against the Evil Eye. 8.0Hz - 14.0Hz :Qi Gong Frequency 8.3Hz :Telekinesis and clairvoyance. 9.0Hz - 14.0Hz :Positive visualization meditation. 9.41Hz - 12Hz :Connection of mind, body and spirit for healing and centring.

BETA RANGE 13HZ - 39HZ

20.215Hz :Said to mimic the effects of LSD. 26.0Hz - 28.0Hz :Astral projection during meditation and concentration on abstract thoughts. 33.0Hz :Christ Consciousness frequency, Pyramid frequency, 5th Schumann resonance. 35.0Hz :Balancing of Chakras.

GAMMA RANGE 40HZ <

55.0Hz :Tantric Yoga and sex magick. 63.0Hz - 70.0Hz :Endorphine production, mental focus. 83.0Hz :Third Eye stimulation. 120.0Hz - 500.0Hz : Clarivoyance, mind over matter, telekinesis, psychokinesis, transmutation. 126.22Hz - Mental states outside of morality and right and wrong. 165.0HZ - 170.0Hz :Produces negative effects on humans. 256.0Hz :Root Chakra. 273.0Hz :Transpersonal Chakra. 315.0Hz :Diaphragm Chakra. 320.0Hz :Solar Plexus Chakra. 341.0Hz :Heart Chakra. 372.0Hz :Unknown Chakra. 384.0Hz :Gurdjieff vibration, Throat Chakra. 416.0Hz :Psychic Center Chakra. 448.0Hz :Third Eye Chakra.

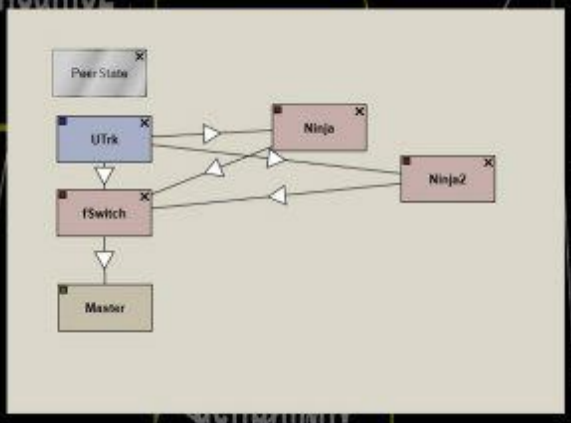
LINKS:
http://www.lunarsight.com/freq.html
http://archure.net/midi/waves/
http://tnynstrmnts.com/2011/01/15/brainwave-frequency-listing/
https://www.youtube.com/user/officialblackmedic

LINKS:
http://www.the-phoenix-project.org/01b-inside-brain/page-01.htm
BRAIN WAVE GENERATORS:
http://www.bwgen.com/
http://gnaural.sourceforge.net/

Buzz Tutorial # 2 using peer state and fswitch

Last tutorial we covered the use of peer control and unwieldy tracker in order to make some very simple breakcore type effects . Continuing on with that for this tutorial well be using : Unwieldy Tracker , Fswitch , Peerstate , and 2 Ninja delays . all these machines and more can be had for free at buzzmachines .com

The first thing were going to do is add our machines in machine view (f3) As we covered last time you can add the machines by simply typing the first few letters or you can right click and navigate thru the menus to find what you need .

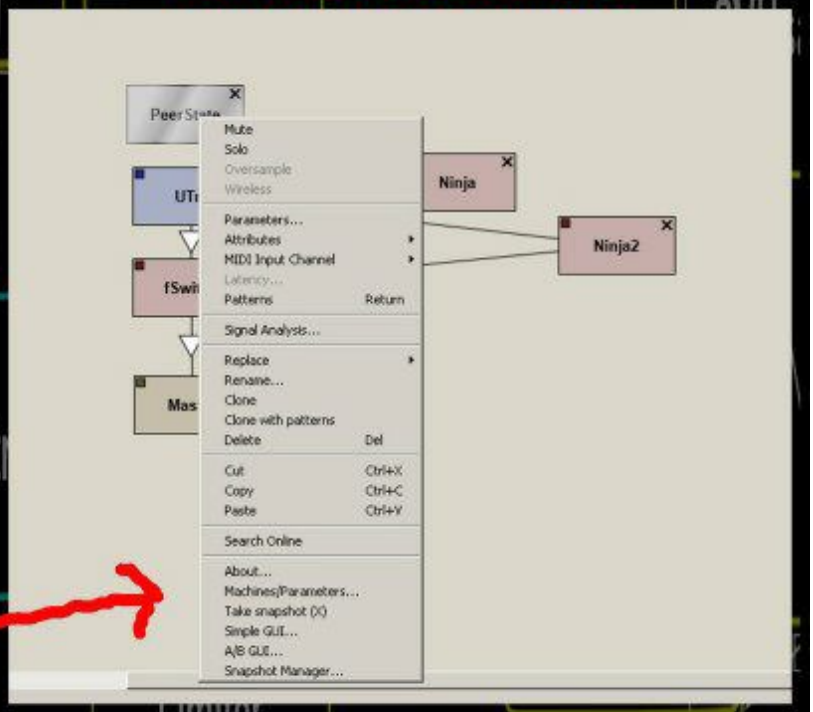


To explain a little bit what peer state does basically it captures "snap shots" or "states" of any machine you assign it to so that you can then hit a midi note (you can figure out what midi notes your controller is sending out by using the chart below) to recall that snap shot . Fswitch is basically a multi input selector (so that you switch between one of 9 inputs) so after we add our machines lets hop over to pattern view (f2) and if you read last months tutorial youll already know that sequencing a pattern for unwieldy is very easy . for now lets use a basic break and have it looping in sequence view (f4)

MIDI NOTE CHART

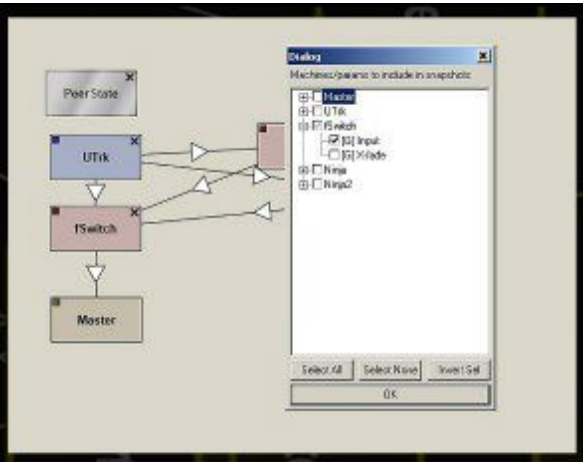
Note	Octave										
	-1	0	1	2	3	4	5	6	7	8	9
C	0	12	24	36	48	**60**	72	84	96	108	120
C#	1	13	25	37	49	**61**	73	85	97	109	121
D	2	14	26	38	50	**62**	74	86	98	110	122
D#	3	15	27	39	51	**63**	75	87	99	111	123
E	4	16	28	40	52	**64**	76	88	100	112	124
F	5	17	29	41	53	**65**	77	89	101	113	125
F#	6	18	30	42	54	**66**	78	90	102	114	126
G	7	19	31	43	55	**67**	79	91	103	115	127
G#	8	20	32	44	56	**68**	80	92	104	116	
A	9	21	33	45	57	**69**	81	93	105	117	
A#	10	22	34	46	58	**70**	82	94	106	118	
B	11	23	35	47	59	**71**	83	95	107	119	

RIGHT CLICK ON PEERSTATE

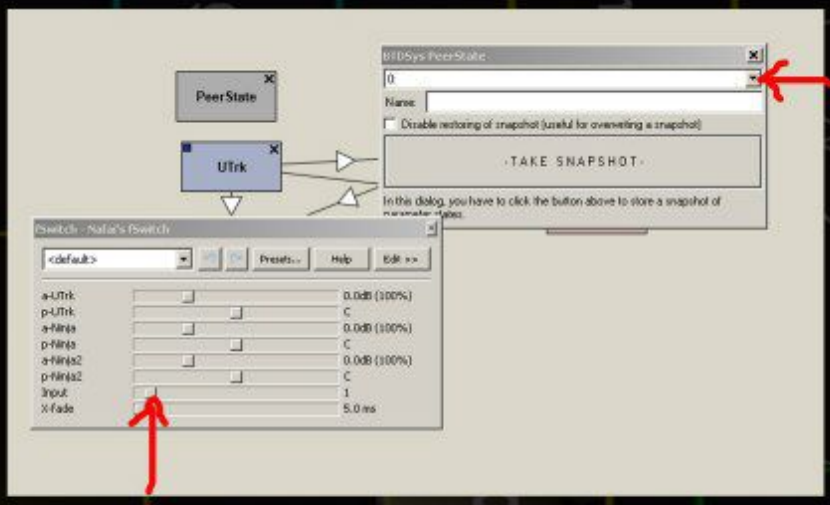


Now to get down to actually using these machines . Hop back over to machine view and right click peer state . go ahead and change the MIDI channel to whatever your controller is set to (also in attributes) . and then scroll down to "machines/parameters" .

Youll see now that it lists all of the machines we have on deck so were going to expand fswitch and check “input” . Next we need tell peerstate what state each midi note does . do to that right click peerstate again and instead click “simple gui” which will take you to this screen . Were also going to need to open fswitch so that we can change its input and assign it to a midi note . Now hit “take snapshot “ . what you’ve just done is that if you hit midi note 0 on your controller



(refer to MIDI chart again to find out how midi notes correspond with notes on a keyboard) it recalls the “state” of fswitch being set to input 1 (dry) . The next step is to switch to the next MIDI note and also change Fswitchs input to 2 (which would be running first to one of the NINJA delays and then to Fswitch) and again hit “take snapshot” you repeat this process using different MIDI notes for each input . The end result being able to switch between different effect chains at the push of a MIDI note .



MIDI NOTE NUMBER : change this as you change input

FSWITCH INPUT

This is just one of the many ways you could use Peerstate. You could also for instance use it to instantly recall presets on any other machine(s) you are using . Also note that if make a mistake you can go to “snapshot manager” (by right clicking peerstate) and easily delete and reassign . Another thing youll notice is that when you have assigned a midi note to a state it gets an astrix next to it in the “simple gui “ window . Finally if you would like to check out a template I made just for this feel free to email me at patrickurn@gmail.com . Have fun , hurt ears !

GET BUZZ : http://www.jeskola.net/buzz/
GET MACHINES : http://www.buzzmachines.com/

Many thanks to the entire Buzz Community . Buzz is freeware but if you can swing it you should definitely donate .

ALBUM REVIEWS

Murkbox's Target: Humanity, Live at The Black Box Theater, is a mezmerizing and entertaining listen. Composed largely of distorted half time beats crafted from classic breakbeats or old school drum machine sounds layered underneath horror movie samples and synthesizers intercut with noisey interludes. It often stradles the line between a hip hop vibe and a more standard dance feel, occasionaly taking on an almost old school jungle/breakbeat hardcore feel, as in "Fortress of Ultimate Darkness". Many of the beats are very groovable and catchy, slowly evolving and building upon themselves, as in "Devil Girl". The movie samples throughout are a treat, often becoming part of the beat, and any fan of classic horror and sci-fi will likely recognize more than a few of them. Occasional melodic moments formed from distorted sound, or even acidy lines on a few tracks, help strengthen the flow of the album. The atmosphere throughout is broken, ominous, and fun, like staying up all night watching your favorite scary movies. – Mherdad,Weirdcraft , April 2013

"there is no moonlight ,only sunlight reflected off the moon the moon has a dark side , like me, it doesn't want you to see "
Is the chorus from "Moon Musiq" off of Denver dark electronic underground pioneers, Blackcells, latest release entitled "In The Key of Black" and in my opinion this very well describes the over all sentiment of the album . "In the Key of Black "starts with Phase 5 which wastes no time in delivering chunky kick drum head wounds that quickly evolve into a minimal yet complete snare driven arrangement of expansive synth lines and back alley growls. In The Key .. will be a treat for fans of previous Blackcell releases in that many of the skills they have been building throughout the years seem to been brought out and perfected in this album . On Clockwork Counterstrike Jones and Isbell are joined by another of Denver's electronic pioneers , Lucio Duran (of Brocken Spectre and In Ether) ," Clockwork.." breaks away with distro synth bass that is pitch bent and triggered to the beat that sneaks underneath it with enough enough subterfuge so that by the time Jones robotic and doom laden vocals come in your firmly in the machine ..a sort of irony given the tracks rebellious minded subject matter. The albums final track ,"Hear The Voices " has the mad arpeggiation of some frenetic if not wonderfully precise insect hopping about on a analog keyboard and in general Id say that the synth work on this track should be studied by any would be producer of synth driven music . Overall I found this album to be a authentically enjoyable listening experience and where as many modern industrial groups waste countless years jocking the sound of Skinny Puppy or Frontline Assembly , Blackcell has instead mastered the haiku in the form of creating pieces in which every sound is allowed its space , movement which in turn allows the listener theirs . A great listen .
-Patrick Urn , Weirdcraft April 2013

In reference to "Beer & Loathing" by "Blarney Mumble":
First thing that is going to catch your attention with this album is the cover. Some crazy shavings that will have you scratching your head a bit. One thing I can guarantee you is that this album's tracks are as unique as the cover. There is no real way to define Blarney Mumble's sound. It's in an area somewhere right in the middle of Breakcore, Industrial and Sound Collage. Very, very interesting tracks that suck you in with extremely intriguing patterns and even more ear catching noises mixed in with some great vocal samples. Though humorous in theme, this album has a very dark undertone. Fast beats, very unique noises, odd patterns and artwork just as weird. Blarney Mumble did a great job with the overall package of this album. Comes in a 3 inch CD-r format and of course can be bought in any audio file format from the Scolex Recordings Bandcamp site. Well worth the 5 bucks. Your ears will thank you for the purchase.
-Casey "Freebase Frenzy" Mead, Weirdcraft April 2013

Order Of The Scalox

When starring down a 44 track compilation, I'm unsure of the correct approach to listening and reviewing such a release. Having said that, I took the approach of breaking it down into two 22 track sessions. The artists and others may feel this is an injustice to the compilation as a whole, but I wanted to be sure I wasn't writing off tracks due to my attention span dwindling as I try to engulf three hours of music. To me, that would not be fair to the individual artists and their tracks.

Right off the bat I'm unexpectedly surprised by the groove, guitar laden and down tempo likes of 'Snow'd In' that leads so nicely into the warm and well layered synth and piano work of 'La Balada De La Fantasma'. Turning quickly with the 8 bit throwback playfulness of 'Heavens Gate', I'm eager to hear what comes next as 'Aleph' drops right back into a down tempo flavor with 80's influence pads and mild arpeggiated synth stabs covered in male, breathy British vocals I've become so familiar with due to my brother's love of shoe gazer music.

'January' and 'Looking Down Upon' provide the ambient and noise I naturally expected to be represented, but the effected vocals of 'Looking Down Upon' were creepy as hell and sat really well in the mix. I never saw the noise techno-pop love of 'From Beneath You' coming and I couldn't help but feel as if I was now embarking on a soundscape that would not only be filled with surprises, but had the potential to run a wide gamut of musical genres and sounds.

Only eight tracks in and the journey continues as 'Superlooper' comes back down in tempo, but still has a bit of pop flavored vocals that is such a nice transition from the 4x4 to chill break that continues into the swirling bass swelled reggae-ness of 'The Batteriez In My Walkmen Are Dying Dub'.

'Sendero Luminso' is a well placed change of direction track as 'Mental Notes' gritty guitar riffs, traditional metal percussion arrangement and demented vocals set the stage for the earful onslaught that I couldn't help but expect from the damaging and deranged mastery of Baconhanger's 'Sacrament'.

The punishment continues with 'Dreamcrusher'. A well arranged breakcore track with Goonies samples to boot. Truffle Shuffle on a whole new level! Bring on the 'HardkoRe' with its aggressive and distorted kicks that are so ear piercing at times I feel like I'm hearing live in someone's basement and I think the off kilter, speaker freaker kid in all of us will can appreciate that element.

Another 4x4 banger from 'Name Declaration' keeps the rigged tempo going, but all that could not surpass Muerto Zoke's 'Friendly Fire' and his uncanny ability to crumble your sense of rhythm into chopped up vocals, synth stabs and awkwardness that I can't help but a appreciate as few have the audacity to leave listeners clueless to their auditory senses.

'Fuck! I think I Lost My Mediocre Music Making Marathon' & 'Treating Women With Respect' almost sound as if they are cut from the same cloth of crunchy breaks, quirky vocals and downright weirdness that might go under appreciated by some, but should not be overlooked.

At this point, my ears take gratitude in dialing it back a notch with 666ganstaz's 'Jam On It' and as I make my way towards the end of the first half of the comp I love that it comes back to a bit of a groove splashed with a nice amen break in 'C-Funk'. 'Land of Light' & 'Chicken McTucky' round out things with a barrage of gaming sounds and scratchy rhythms that are sure to put a smile on anyone's face.

No better way to kick off the second session than with the maniacal data bending stAllio! Is there a picture of your Mom watering the garden in 'DLL Hell'? Manipulated images concocted into corroded blips, bleeps and annoying stabs of noise that gradually build a rugged, undeniable rhythm. 'Pipe Dreams' takes a step back with a fuzzy surf arrangement and ambience like the calm before a storm.

Order Of The Scolex

'12 Year Old Dubstep Producer' is a classic combination of random bass heavy blasts of white noise and tricked out breaks that any breakcore enthusiast would enjoy. Next up is 'Line of Departure'. An incredible blend of black metal vocals, hard guitar riffs smashed over a fantastic bass driven break that would get anyone's feet moving and leaves me craving more.

'Grrr' starts with fumbled, off kilter percussion layered in what sounds like two computers trying to communicate as a gnarly, but melodic synth acts like a synching mechanism to a fine line rhythm that brings everything together. The fat bass stab of 'Some Savage Measure' acts as the cohesion to a wild blend of breaks and cuts that keeps the head bobbing and the mind wondering where it will go next.

Coming back down in tempo, 'Trub' is a nice change of pace track with a solid and constant break, emotional string work and a bit of dirtiness that blends the track into what feels like a sparse planet exploration. I look forward to hearing more from Forsides. If 'Trub' is the space journey, then 'DiscoThreatTwo' is the newly discovered planet of quirky aliens creating syncopated rhythms reminiscent of NES arrangements.

In what sounds like delayed and eroded squealing tires drenched in effects, 'Facilities' is a weird experimentation that I could have listened to over and over trying to figure out its direction...and that's a good thing. Spiraling forward 'Co8m3nt1FA1C3' has a similarly intriguing array of trippy delays and random percussion bursts topped off with a splurge of vocal cut ups and cartoon sounds.

Continuing in the vein of 8 bit sound manipulation, '||hitcag||' is a simple rhythm track with a bouncing and twisted arp axxe type bell that gives the track constant movement. 'RADIO1999AM' is exactly what it sounds like. Spin the dial and sputter through everything from Mario Bros to Prince cut ups all the way into random crackles of white noise and Atari game sounds.

Get your funkin' distorted bass smash on with 'Dumpster'! A back in forth break n' noise track that is sure to get your attention, but leaving you with an huge appetite for more. For those who love eclectic sounds that teeter a fine line between IDM and dialed back edgy breaks, you'll find a perfect track in 'Cellartopia + Eclipse'. Thanks Knife Jams for reminding me I'm such a sucker for hypnotic melodies embraced by warm pads and faded ambient strings.

As if I just woke up in the Matrix, 'The Conqueror Worm' is so mechanical in nature I can't help but visualize colonies of humans being cultivated by machines producing perfectly crunchy percussion with their every move and panning bass sounds as they transform body heat into energy. 'His Perpetual Permutations' keeps with the recent track trend of a deluded state of mind built by a melancholy of minimal drum work blended in wind chimes and ominous, airy vocals.

Picking the pace up a bit is 'Meatus'. Safari-esk in landscape with simi-tribal percussion and bass bombs that are nicely covered in swaying sounds of random echoing jungle animals drenched in dream state strings. Unsure if I am still dreaming, 'Next Actions' is a disconnected arrangement of clicks and pops butted against well rounded bass eruptions with subdued vocals and a nice, but despondent melody.

'Did You Know You Were Destroying Me' is dark in the depths of its ambience with a menacing and stabbing bass line combined with eerie synths that aim to take over the like a mind controlling device derived from Ming The Merciless. Delayed and panning high hats thick in reverb run abound in 'Sequential Malfunction' formulating a cavernous space for which the additional sounds and rhythms play off one another.

As we come near the end of the comp, 'Reactor' is a minimal electro track with Korg like synths and hiqs fluttering between its crisp percussion forever reminding us that Master Control is always lurking. The last track, 'clAnk', is a short and sweet bass track with 80's sounding snares and a rolling, grinding noise soaking up the frequencies.

Order of Scolex is a superbly arranged compilation whose ebb and flow has a little bit of everything that caters to a wide palette of electronic music enthusiasts.

-HUMDRUM

Tracks by: Catdog, Mherdad, Syphilis Sauna, Slave Cylinder, Slagseed, Baconhanger, Qixoni, System of Adon, Mad Maximillian, and Black Medic.

Released April 25th, 2013. Download it! Weirdcraft.Bandcamp.com
Comes with a .pdf version of Weirdcraft Zine #3.

JON SLAUGHTER:
MICHIGAN'S NU-LY TREASURED INTERNET CONTROVERSY AND POINT OF SOCIOLOGICAL FOCUS

First and foremost, beyond the sake of any sort of journalistic integrity and even potential for libel, I'd like to mention that this is primarily written from an observational viewpoint from over the internet. I do not personally know this person, I merely have found him fascinating from what he and others post to Facebook. The only evidence I have is from memory and screen-captured images.

Back in early January, I had been going through some silly emotional turmoil. While it was nothing too serious, I was attempting to find steady ways to distract myself from the seemingly standard symptoms that come with worse-than-average rejection in which we all seem to experience here and there. I was working on a track to reflect my feelings, but somehow through Facebook I came across someone named Jon Slaughter. People had created an event titled "Ravioli 2.0" (ravioli comes from a joke of using ravioli as gore makeup) which appeared to have the sole purpose of razzing this guy. Quickly it became evident why, beyond the fact that he's in his mid-twenties and dresses like a mall goth (which is definitely not a fair reason to make fun of anyone in itself). This individual had managed to post what might go beyond basic embarrassing material on his Facebook account. Digging in, I discovered that his girlfriend had supposedly cheated on him with a handful of guys at once (there's no definite proof) and that she had managed to kick him out of his own mother's house. What made it all more engaging was that here we have someone who's not terribly sympathetic. I came across absolutely ludicrous statements such as "I book 500 bands at 25 different venues" and "I can have you killed with the snap of my fingers". It also became clear that people were irritated with his shameless spamming, beyond an array of other personal gripes. All the while, he was obviously very upset about breaking up with this girlfriend of his. While at first it appeared that he was simply managing to bring about a lot of notoriety to a nervous breakdown, the situation soon proved that it wasn't at all that simple or even accurate. I had found my new favorite human being on the internet.

After plural days of continuing to come across this Jon Slaughter on my newsfeed, I realized that he was proving to act as a very effective emotional distraction. Developments were ongoing, and after no time, a page titled "Ravioli 3.0" arose. While the initial intent wasn't to completely document and discuss this fellow, it essentially became the gossip epicenter. Here's someone who fancied himself to be a booker/promoter out of Lansing, Michigan that books "500 bands at 25 different venues" (this became one of the many on running jokes) who I or few friends and acquaintances had heard of before he became a Facebook celebrity within his own right. He was playing in a band called "Century Serpent", and additionally has his own side project called "Slaughter the Innocent". All the while Jon Slaughter was trying to promote himself, he was (and still is today) spewing drama to the world, even through these supposedly professional Facebook pages. Seeming to believe that he's a big shot in the local metal scene, he actually attempted to create a Facebook "blacklist" which only got him more flack. If you're not taken seriously, your opinions of who should be barred from playing in Michigan ever again hold little to no weight, as observed from his interactions. A specific friend of mine made a joke Facebook status parodying this belief of his, stating how he was going to alert the "Michigan Blacklist" if you refused to give him numbers for his new cell phone. Somehow this went over Jon Slaughters head as he spammed it with an event link for buying concert tickets off of him, eloquently titled "I HAVE A FUCKTON OF TICKETS".

After quite a lot of this all backfired on him, Jon and his ex-girlfriend (they were on the same side for a brief while) made a Facebook page titled "Stop the Drama/Harassment/Threats" in response to all of the negative attention that he was receiving. Interestingly enough, the page only perpetuated drama/harassment/threats. In fact, a meme image that Jon Slaughter made about someone I knew attempted to assert that he would DJ on street corners for cocaine. Even if I hadn't known this particular acquaintance/friend already, this was blatantly made up. Jon was poorly trying to compete against the memes that were being made about him. It was about here when I had strong evidence that Jon Slaughter was spreading lies and perhaps even a pathological liar, something that became painfully obvious as time went on.

It's pretty apparent that we're dealing with someone who has various emotional issues, yet our guilty pleasure takes precedent. He's desperate for attention, and it's hard to tell where his line of good versus bad publicity is drawn. While it seems like deep down he has genuinely kind qualities, the threats, sexual harassment, attempts at blackmail, and even racism bring down this glimmer of empathy. While many try to ignore him and wait for his accounts to become deleted, he continues to return with a vengeance. He's transcended social networking to the point where he's been printed on at least two different shirts and even has an urban dictionary entry or two (look up "slaughtered ravioli"). We live in an internet era where it's no longer as difficult to get noticed, even just for a brief moment. At one point, one would have had to practically commit self-immolation during a rally to get large amounts of exposure, but not today for Jon Slaugther. Obscure strangers can now be the subjects of a flood of trolls and lurkers because of the personal details they publically unload.

Here are experiences of other internet users:

"Jon Slaughter seems like he's trying to paint himself as some demi-godlike figure of power and providence, while realistically he's exaggerating essentially everything he can and it's brutally obvious to everyone. Sometimes I feel empathetic toward him though, I remember being a kid on the internet back in the early myspace days and saying crazy things that had no foundation. I look back at those things with a lot of embarrassment for who I was, but ultimately I grew because I allowed myself to learn and allowed my ego to take a few hits. Even if it's a lot later in life for him, I really hope Jon eventually progresses the same way. I can only imagine how hard it must be to learn from his mistakes when he's as committed to maintenance of some sort of hyperbolized image as he is, though that's no excuse for all of this drama and conflict he indisputably brings on himself." - Travis Jarosz

"No." - Eric Stephenson

What else can really be said about this person? An article about interactions on the internet is bound to be remarkably dull and not particularly cohesive. There's no point in bombarding anyone with online occurrences, although if this has seemed to attract your interest, there are plural places on Facebook where you can lurk.

The following profiles and pages can be searched for:
-"Ravioli 3.0" - "Jon Slaughter" (there are multiple accounts) - "Jonathan Kelly"
-"Alice Malice" - "DJ Slaughter" - "Jon Slaughter Underground Fight Club"
(this is a real page) - "Slaughter Fetish Modeling and Photography"
-"Jon Slaughter Metal Mafia - booking/promo" - "Metal Doc Brown"

Page aims to stop drama/harrassment/threats

Posts drama/harrassment/threats to a point of drawing in strangers who create lazy meme-like images to remark upon it.

Jon Slaughterr
3 hours ago

From now on we need to keep things 100 percent professional, I don't want to hear about people bad mouthing other bands on Facebook, the music industry is hard enough as it is.

Century Serpent
5 hours ago

Time to put pressure on the local venues to book Century Serpent/Slaughter The Innocent. I can book 1,000,000 other bands but not my own? WTF is this shit? Or are people just waiting for the dust to settle still? Because the girl starting most of the drama already got her profile disabled.

Jon Slaughter
13 hours ago

This account will be for professional booking/promo only.

Jon Slaughter I'm just the martyr of metal
March 17 at 1:46pm

Jon Slaughterr
35 minutes ago

ALRIGHT EVERYONE. CALL NECT (734) 994-5835 AND TELL THEM TO UNBAN LORD SLAUGHTER. HE IS RESPONSIBLE FOR SENDING OUT 5,000 INVITES, AS WELL AS PROMOTING TO OVER 40 GROUPS AND OVER 2 MILLION PEOPLE. BLACK MASS SUNDAY HAS BEEN SPREADING LIES AND HATE ABOUT HIM!!!!

THE PROOF IS IN THE PUDDING: http://www.facebook.com/pages/Stop-the-DramaHarrasmentThreats/570693949626129

Stop the Drama/Harrasment/Threats.
STOP THE HARRASMENT/DRAMA/THREATS AND LISTEN TO SOME FUCKING METAL YOU PANZIE BASTARDS.
Page: 17 like this

Share

Jon Slaughter METAL MAFIA - booking/promo shared a link.
April 25

http://www.youtube.com/watch?v=ryE-94wpGxo&feature=youtu.be

SLAUGHTER THE INNOCENT - BLOODBORNE PATHOGEN

A WORK OF JON SLAUGHTER AND D-MON RAVESTONE. ON A VINTAGE 1970'S FENDER STRATOCASTER. JON SLAUGHTER ON VOCALS/LYRICS/BASS/

Like · Comment · Share

D-Mon RaveStone hey you piece of shit. thats my song! I told you that i dont want you using it any more. I took your bull shit vocals and shitty guitar/bass out. here is the REAL SONG!!! https://soundcloud.com/disharmonica/in-extremis
Friday at 2:26pm · Like

D-Mon RaveStone I ment this song https://soundcloud.com/disharmonica/atom-splitter-demo
Friday at 2:31pm · Like

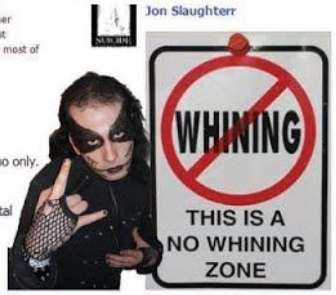
D-Mon RaveStone ^that is my song, not yours Jon. just cuz u screamed in it and slapped the bass like it was your momma doesn't make it partly yours. your a failure Jon, stop while your miles behind.
Friday at 5:07pm · Edited · Like

Jon Slaughterr
Burn it down
Like · Comment · Follow Post · a
View all 5 comments

Jon Slaughterr
Building bombs right now for this event..
Like · Comment · Follow Post · about an hour ago

Ravioli 3.0
Friday at 7:45am

You would think after three suicide attempts, your band breaking up and getting back togethor, losing your facebook profiles, getting banned from necto, losing my chance to play at Harpos TWICE, my car catching on fire and exploding, getting thrown out of my house, having my son taken away, and my grandmother dying people would try to be a little bit nicer. but no. They want to rip your heart out and piss on your corpse. I really don't give a fuck anymore. Haters make you famous. Any publicity is good publicity, and now I can get booked anywhere and walk into any local venue and everyone knows who I am.



Stop the Drama/Harrasment/Threats.
STOP THE HARRASMENT/DRAMA/THREATS AND LISTEN TO SOME FUCKING METAL YOU PANZIE BASTARDS.

Jon Slaughterr

I was advised not to go to the event that I originally created. This happened once ten days ago and WILL NOT HAPPEN AGAIN. So if this bothers you show up, and even call the bar. Someone said they would physically throw me out. Even though I'm friends with 4 of the bands. (MARSH)

There's a storm coming, Ravioli 3.0/Metal Doc Brown. You and your friends better batten down the hatches, because when it hits, you're all gonna wonder how you ever thought you could live so large and leave so little for the rest of us.

I won't be going, if the owner doesn't want me there. He said it's a liability risk, but you kids have fun. Don't forget your official Jon Slaughter gear: http://www.dyefunctionblvd.com/Bloody-Spike-Motorcycle-Gothic-Horror/dp/B008AV3FE0?field_availability=-1&field_browse=6250574011&field_product_site_launch_date_utc=-1y&id=Bloody+Spike+Motorcycle+Gothic+Horror&ie=UTF8&refinement=History-price%2Csubject&%2Csize_name&search%5EodID=6250574011&search%5Epage=1&search%5Erank=-sales+rank&search%5Esite=12

Bumpers Bar Number:
Tell them to let Jon Slaughter in.
(734) 459-7720

Like · Comment · Unfollow Post · 8 minutes ago

RIP JON SLAUGHTER

Jon Slaughterr
UPDATED

****!!!!VVVVFUCKING ASSHOLESVVVVV!!!!****

Jon Slaughters updated list of people to NEVER WORK WITH!
...

Jon Slaughter METAL MAFIA - booking/promo Your Dumb.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo Innocents? He's sending people on a manhunt to kill him.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo You support murder?
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo Time to make some memes.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo Go fucking
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo die
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo your a backstabbing friend.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo kill yourself
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo you cumm guzzling thundercunt.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo the best part of you ran down the crack of your mommas ass and ended up as a brown stain on the mattress! I think you've been cheated!
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo Someone should piss in your mouth.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo all that comes out it garbage.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo Do you go around trying to get your family killed as well?
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo you fucking cunt.
3 hours ago · Like

Jon Slaughter METAL MAFIA - booking/promo The one time you think it's not a serious threat someone could die you ugly hag.
3 hours ago · Like

Slaughterfest (Jon Slaughters stolen Event/Idea)

Public · By Jon Slaughter, Jennifer Wilson and 3 others

Guests

Going (5)

Century Serpent
Musician/Band
Like

Jon Slaughter
Guitarist/Bassist at Century Serpent
Add Friend

Jonathan Kelly
Lead Guitarist/Vocalist at Century Serpent
Add Friend

Jon Slaughter
Lead guitarist/ Lyricist/ vocalist at Slaughtertheinnocent
Add Friend

Jennifer Wilson
Lansing Community College
Add Friend

Jon Slaughterr
13 minutes ago

LOL i've been calling New Way Bar all day telling them about how i'm suing the fuck out of them. Yay thanx for the 10,000$ guys ♥

Share

2 people like this.

Jon Slaughterr
15 minutes ago

NEW WAY BAR HAD THEIR EVENT CANCELLED DUE TO 100,000 people coming to show up with baseball bats beating the shit out of anyone who shows up. ♥

Share

Jon [redacted]
about an hour ago

I HAVE BEEN MAKING DYNAMITE AND C4 SINCE I WAS 12. HOW MANY POUNDS OF EXPLOSIVES IS NEEDED TO DESTROY A BAR?

Share 1

Jon Slaughterr
I'm going to kill every single one of you.
Like · Comment · Follow Post · about an hour ago
11 people like this.
View all 34 comments

BACONHANGER INTERVIEWS HECATE OF ZHURK RECORDS

Hecate: shall i delete you? haha i feel like it. ok remove? i give you a cig til i do.

Baconhanger: lol why do you ask? this is the first we've spoken

when all the big bad breakcore guys left

Hecate: cuz you sukk ass

Baconhanger: thanks!

Hecate: wikked 666 i wont block you just delete you

Baconhanger: lmfao

the united states for europe, they left

Hecate: wikked. ciao man

Baconhanger: that's fine, you can keep following weirdcraft too

Hecate: ah yeaj i am supposed to talk to you harhar... about publishing. lets inteview my dad

Baconhanger: lmfao who's your daddy and what does he do? seriously though, are you ok?

the scene to us. time goes on, many years

Hecate: he beats women

Baconhanger: some women enjoy it?

Hecate: nah i see why i deete you. its not enjoymnt. its violence

go by and a lot of these people havent done

Baconhangers: i have no idea what you are even talking about.dont be so quick to judge, this conversation isn't even coherent

Hecate: fukk off and die

Baconhanger: we'll keep going

much since their prime. now a new generation

Hecate: nah laterz

Baconhanger: speaking of publishing, maybe we'll publish this. see ya!

Hecate: FUKK YOURSELF

Baconhanger: how much will i owe you for it?

of artists are taking over.

WEIRDCRAFT AND HIGHFRUCTOSEPORNSYRUP ARE NOT RESPONSIBLE FOR PERSONS DEVOURED BY BRIDEFLESH
Weirdcraft Youth Group
and
High Fructose Porn Syrup
present
DETROIT MUTATED BRIDEFLESH
Domestic-companion-fleshy-cuddlemonsters, hand crafted from the finest lust-meats by local mad scientists, and their artisan-trained lab-monky slaves. delivered to your door within weeks! Order Now!
EVERY MICHIGANIAN BASEMENT DESERVES BRIDEFLESH!

WITCHCRAFT IS EVIL! IT WILL DESTROY YOUR LIFE!

ARE YOU DEPRESSED, HAVE NO FRIENDS, PEOPLE LAUGH AT YOU?
HAVE YOU DYED YOUR HAIR WALMART BURGUNDY?
DO YOU HAVE A CRYSTAL ADDICTION?
HAVE A HABIT OF TALKING TO FAIRIES, GNOMES, AND SPIRITS?
DO YOU REFER TO THE MOON AS A GODDESS?
EVER CATCH YOURSELF CHANTING?
HAVE AN OBSESSION WITH CATS?
READ HARRY POTTER, TWILIGHT, OR 50 SHADES OF GREY?

YOU MAY HAVE A PROBLEM!

Overexposure to Wicca, Paganism, or other Neo-spiritual practices can be fatal to your health. Studies show that those who dabble in the occult may experince the following sypmtoms:

LUNG DAMAGE FROM SAGE INHALATION
HALLUCINATIONS
STDS FROM UNPROTECTED ORGIES
LOWER THAN AVERAGE IQ
BEFRIENDING PLANTS
TRANSCENDING TO A STATE OF BOREDOM
LOSS OF TASTE AND STYLE
BLOODLOSS
WEIGHT GAIN
LOSING INTEREST OF OTHERS
UNDERDEVELOPED MATURITY
LOSS OF SENSE OF REALITY
IMAGINARY FRIENDS
CAT HOARDING
SELF RIGHTEOUSNESS
DELUSIONS

AGE 10

AGE 20

AGE 30

AGE 40

PLEASE GET HELP SOMEWHERE.

Dismember the Pretender
because he never remembers.
His digits figit and splinter
grinding and winding in the blender.
He slips and spills his toes with a hammer.
Why can't he remember?
After spending the month
locked upside down in a hamper,
his flesh bubbles up like a cancer.
He drips sick onto the suspenders
of his vengeful tormentor.
Why can't he remember?

Mad Maximilian
high fructose
porn Syrup

HTTP://WEIRDCRAFTRECORDINGS.SPREADSHIRT.COM/

HTTP://WEIRDCRAFTRECORDINGS.SPREADSHIRT.COM/

WEIRDCRAFT SHIRTS $13

NON-WEIRDCRAFT SHIRTS $20

5 MATCHING BUTTONS $5

ALL PROFIT GOES TO WEIRDCRAFT FOR LABEL FUNDING

WEIR DCRAFT YOUTH GROUP
WEIR DCRAFT
YOU MAD?
I void warranties

Weirdcraft Zine #3

Front Cover by Jonny Reno Front Cover Text by Mad Maximillian
Interviews with Eric Stephenson/Immaculate Palace/UMAE, Selector Catalogue, System of Adon, 666 Gangstaz, Daemon Nihil/Owlcave, Jonny Reno/Brainrape, Stone Coma,and Hecate/Zhark
Interviews by Baconhanger, Qixoni, Syphilis Sauna
Horoscope and Serial Killer comics by Baconhanger
The Birth of Earthly Erection by Slagseed
Blasphemily Circle, Macabre poem, Brideflesh by Mad Maximillian of High Fructose Porn Syrup
Binaural Beats for the Third Eye by Black Medic
Hell is a Tourist Trap by Qixoni
True Confessions and Buzz tutorial by Syphilis Sauna
Jon Slaughter Commentary by Stone Coma
Album Reviews by Humdrum, Syphilis Sauna, Freebase Frenzy and Mherdad
Back Cover by Baconhanger

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ZINE #1
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Zine #2
https://docs.google.com/document/d/1E-EqvrE2r1Pzg_S5waTs716yJrowGVssJbf2dmLE6AA/edit?usp=sharing

[WCT-001] Baconhanger - Black Coven Remixes
http://weirdcraft.bandcamp.com/album/baconhanger-black-coven-remixes

[WCT-004] Murkbox - Target Humanity
http://weirdcraft.bandcamp.com/album/murkbox-target-humanity

Get A PDF Copy Of Our Zines By Downloading:

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[WCT-002] Weirdcraft Youth Group Occult Revival 2013
http://weirdcraft.bandcamp.com/album/weirdcraft-youth-group-occult-revival-2013

Zine #2
[WCT-003] Weirdcraft Youth Group Black Easter
http://weirdcraft.bandcamp.com/album/black-easter

Zine #3
[WCT-005] Weirdcraft Cult Classics
http://weirdcraft.bandcamp.com/album/weirdcraft-cult-classics

ARTISTS

666 Gangstaz
http://soundcloud.com/666gangstaz

AnGoR (Belgium)
http://partyflock.nl/user/1309673:AnGoR.html
http://soundcloud.com/angor-1
http://www.facebook.com/nicolas.bayau.AnGoR

Baconhanger
http://soundcloud.com/baconhanger
http://baconhanger.bandcamp.com/
http://www.facebook.com/pages/Baconhanger/332038950140684

Black Medic
http://blackmedic.tumblr.com/
http://soundcloud.com/black_medic
https://www.facebook.com/officialblackmedic

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http://www.mixcloud.com/catdog/

Crimespree
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http://owlcave.bandcamp.com/
http://www.facebook.com/blackmassevents
https://soundcloud.com/d_nihil
https://soundcloud.com/shadowmancer

Damien Blackthorn
http://www.facebook.com/groups/TheTempleofSatan/

Darren Douglas Danahy
https://soundcloud.com/darren-d-danahy
https://soundcloud.com/keldari-station
https://soundcloud.com/trickledowntheory
https://soundcloud.com/trinity-sound
https://soundcloud.com/pandoras-pack
https://soundcloud.com/masterclock

Dr. Butcher M.D.
http://badtaste4life.com/
http://drbutchermd.bandcamp.com/album/finis-hominis

Freebase Frenzy
http://soundcloud.com/freebase-frenzy

Hersenerosie
https://soundcloud.com/hersenerosie-1

High Fructose Porn Syrup
http://www.highfructosepornsyrup.net

Humdrum
http://www.lokol.com/index_files/humdrum.htm
http://badtaste4life.com/?p=36

Jamie Noggle/Migraine Magazine

Lord Shiva
https://soundcloud.com/lordshiva1

Mad Maximilian
http://www.maximilianshiffman.com

Mherdad
https://soundcloud.com/mherdad
http://mherdad.bandcamp.com/
https://www.facebook.com/mherdadcore

Midifister
http://www.aleph9.com/midi-fister-genocide-20/

Murkbox
http://murkbox.bandcamp.com
http://soundcloud.com/murkbox

Nizos/Sweatshop Clothing

Ohmega Sir
http://soundcloud.com/ohmegasir

Qixoni Ionxiq
http://qixoniinonxiq.bandcamp.com/
http://www.facebook.com/groups/321128757979291/
http://soundcloud.com/heliumointment

Popkill And The David Koresh All-Stars
http://soundcloud.com/popkill-1
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Rektal Prolapse/Jonny Reno
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http://soundcloud.com/rektal-prolapse

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http://www.youtube.com/user/cOmaRecOrdz

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http://soundcloud.com/stone-coma

Syphilis Sauna
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System of Adon
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http://soundcloud.com/system-of-adon

Technicolor Yawn
http://soundcloud.com/technicoloryawn